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OCTOBER, 1978

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VOGUE®



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BEAUTY ON OUR COVER Michele Stevens—and the color that makes the difference now. In dressing! In makeup! An explosion of color. For your lips . . . your hat . . . your jewels. And, always, the indigo eye. For more, see Color Is It! (pages 330-343). Here, colors from the new Yves Saint Laurent Beauté collection. Makeup, Alberto Fava; hair swept up and back by Christiaan. FASHION More vibrant Saint Laurent color, from the couture—brilliant red jacket with garnet velvet and black braid, fuchsia satin blouse, purple velvet skirt. Added delights: the ruby hat and earrings. (All the glamour from Paris, pages 310-329.) Photograph, Arthur Elgort.

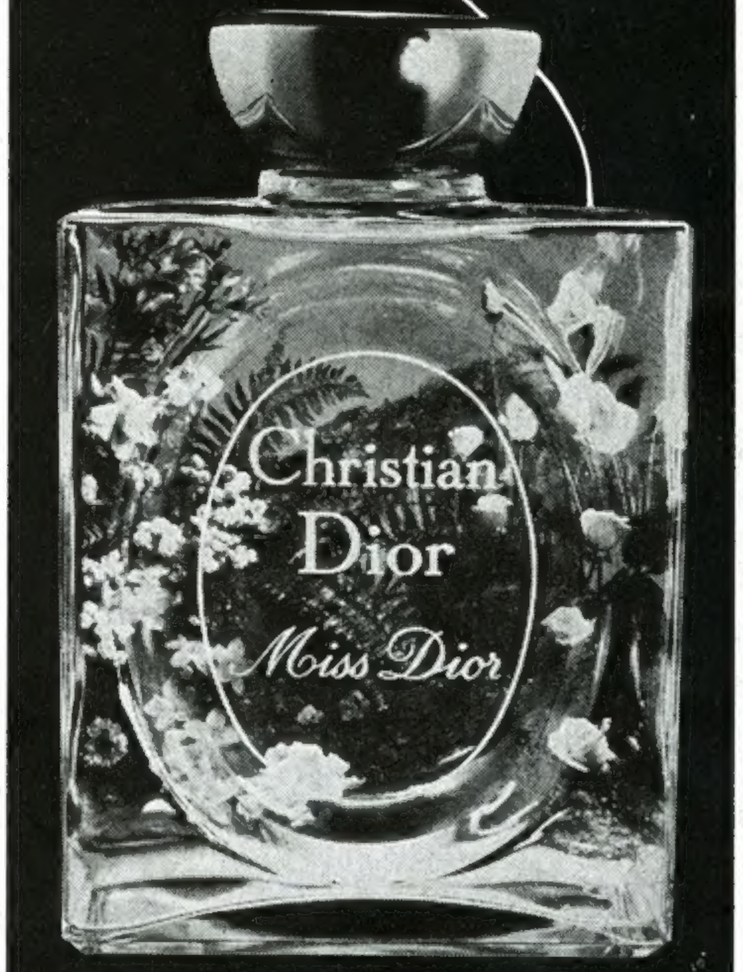
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Vogue (Incorporating Vanity Fair) is published monthly by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017. Robert J. Lapham, President; Mary E. Campbell, Secretary; Fred C. Thormann, Treasurer. Second-class postage paid at New York, NY, and at additional mailing offices. Subscriptions in U.S. and possessions, $15 for one year; $28 for two years. In Canada and Mexico, $18 for one year; $34 for two years. Elsewhere, $20 for one year, payable in advance. Single copies in U.S. and Canada, $1.50. For subscriptions, address changes, and adjustments, write to Vogue, Box 5201, Boulder, Colorado 80323. Eight weeks are required for change of address. Please give both new and old address as printed on last label. Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder, Colorado 80323. First copy of new subscription will be mailed within eight weeks after receipt of order.

ISSN 0042-8000

VOL. 168, NO. 10, WHOLE NO. 3160

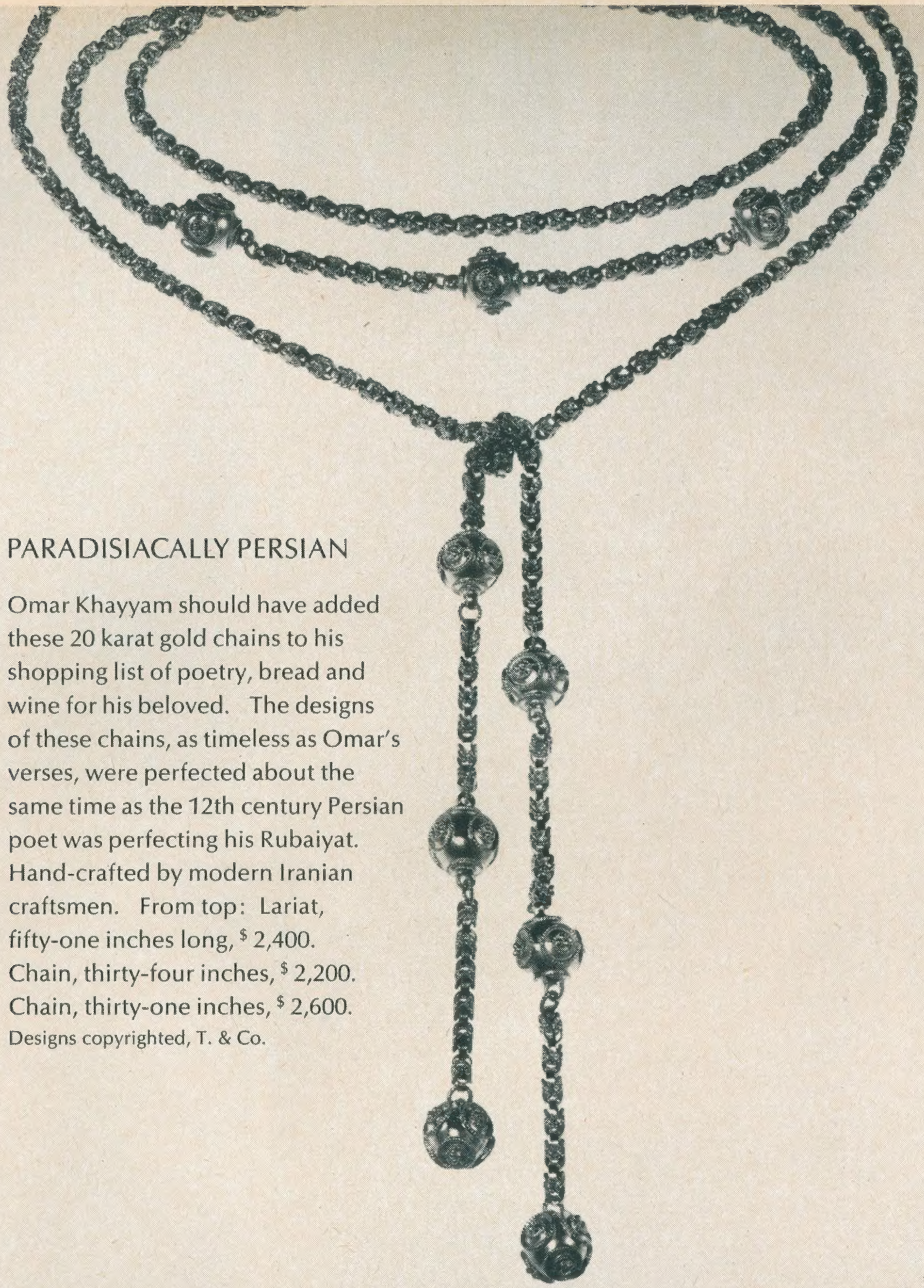
Dior



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Spangles.
Sequins.
Paillettes.
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to summon
the ships at sea.
Adrift black silk chiffon
dolmaned, draped,
anchored
by hip-slung sash.
James Galanos
invents haute grandeur.
The Designer Salon

BONWIT TELLER

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Of a fur designed by
Brothers Christie for

GODCHAUX's



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from now on.

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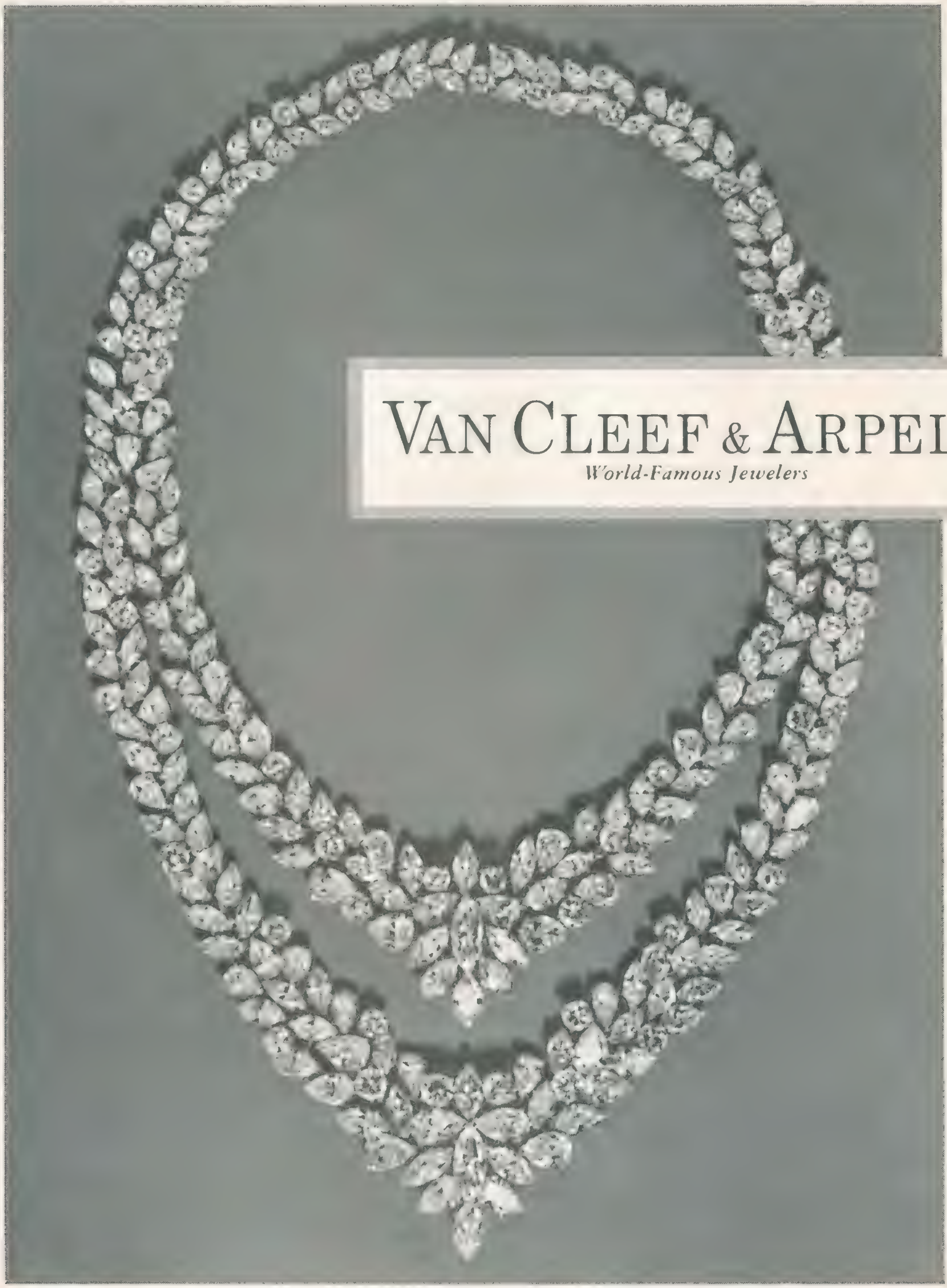
Fact: Swiss Performing Extract performs 24-hours a day. Use it under moisturizer or under makeup, and before bedtime. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

Estée Lauder



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I.Magnin

Mesh-perforated beige dyed SWAKARA® broadtail lamb jacket. Fur origin South West Africa. Fur products labeled to show country of origin

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Fur Salon

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BRITISH VOGUE Vogue House, Hanover Square, London, W1R OAD FRENCH VOGUE 4 Place du Palais-Bourbon, 75007 Paris ITALIAN VOGUE Piazza Castello 27, Milan VOGUE AUSTRALIA is published by Bernard Leser Publications Pty. Ltd. BRAZILIAN VOGUE is published by Carta Editorial Ltda

VOGUE is published by The Condé Nast Publications Inc., Condé Nast Building, 350 Madison Avenue, New York, NY 10017 CHAIRMAN S.I. Newhouse, Jr. PRESIDENT Robert J. Lapham
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Your Letters

Fashion's scope

For several months I've been following other readers' comments on the degree of nudity displayed in your publication. My smoldering reaction is finally forced out after a Tucson reader suggested that "you could put some clothes on your models and start a fashion magazine!" (July issue.)

Such opinions reveal a serious ignorance and overall misunderstanding of fashion. Do not be so narrow as to think that fashion includes only clothing, makeup, and hairstyles. . . . Fashion is a sense, a feeling, an attitude, as well as being creative, artistic, and historic. . . .

Finally, where does one get the notion that men are excluded from all of this?

Laurie Wienker
Seattle, WA

Special people

I hope it's not too late to comment on "Big-Skying" by Frances Weaver, which appeared in your March issue. As anyone who looks at me will realize, I'm not a subscriber to Vogue. My daughter is, however; but as a consequence of "sharing" her copies by sneaking them out of her room, I read the issues rather late.

I loved Ms. Weaver's article on kite flying and can attest—from firsthand experience—that what she says is entirely correct. I, too, was a charter member of a kite flying club more than twenty years ago. We, too, felt the necessity for a high-sounding name and therefore translated our club name and motto—GO FLY A KITE!—into French. It made us sound very chi-chi, for one thing. For another, it kept most people from understanding our purposes, goals, and accomplishments, unless they actually witnessed our activities. A little tact seemed important at that time. It was before the advent of rampant tensions, alienation, ecology, the blossom (and later decline) of flower children, TA, est, and all the "do your own thing" movements, and we didn't want to appear—heaven forfend!—eccentric.

Like the Beulah Valley Association for Tethered Flight, we, too, were unorganized. Disorganized might be a more accurate description. Unfortunately, that has meant that with all the moves of all the participants in the last twenty years, there

(Continued on page 214)

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Beautiful makeup combined with new "Moisture Therapy."

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New Moisture Retention Makeup was tested against the 12 leading cream makeups. It retained *3 to 4 times more moisture* than any of them.

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Moisture Retention Makeup is lightly whipped to give you beautiful color, perfect coverage, and an unusually smooth, satiny finish.

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Coty



Location: Frederiksborg Castle, Denmark.

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(If you'll forgive us, think of a prune drying up and you know the whole story.)

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Not true. (Your skin has all the water it needs. Holding it there is the problem.)

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of metal silk charmeuse.

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fall collection.

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Natural beige nutria coat



Canadian red fox stroller

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Natural Canadian fisher coat



Natural raccoon 7/8 coat

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in New York, Manhasset, Scarsdale, Short Hills


JOHN QUINCY ADAMS PRESIDENT OF THE UNITED STATES

How you've changed the stores ...7th Avenue gymnastics ...where designers escape to ...the American woman's real size

People in fashion are talking about... what's coming

Department S: It may sound like a division of Scotland Yard; but the "S" stands for "Select," and Department S stands for a line of limited-edition accessories that's about to be reborn at Cartier's. From 1921 until World War II, Cartier's Department S stocked very special, sometimes one-of-a-kind, unconservative designs by Madame Jeanne Toussin and Louis Cartier that were more tied to the moment than the rest of the grand store's high jewelry. Today, Cartier's—with a prod from its young dynamo European director Nathalie Hocq—is researching the old department, working on its original designs and updating them to "non-jewelry" pieces for '78. This month, a Department S opens at Cartier's in Paris; next month, New York; then London. First "Select" items are hair ornaments, belts, evening bags—some in antique tapestry.

"There's a whole other world of dressing—and it's based on your body..."

Body consciousness—and very-aware-of-the-body, sensuous clothes: From Paris, from New York resort and holiday collections, from everywhere, people are talking about narrower, body-based dressing. Leggy looks. Thigh-high slits. Thin, revealing fabrics. And a mainstay of this is a boom in leotard-layered clothes; now, more than ever, they're moving out of the gym and into a world of very wearable dressing—for fun, for disco, for nights out. Giorgio Sant'Angelo first worked on "bringing innerwear stretch to outerwear" in 1964; now, he shows it in all his collections—even in couture, costing up to $5000. Norma Kamali, the high priestess of body-conscious clothes, has an entire wardrobe revolving around bodywear. Betsey Johnson is layering leotards with challis or striped skirts, leggings, dresses. Anne Klein works the idea in matte jersey. The basics: bare and sexy. Says one Seventh Avenue man, "It has to do with a woman's understanding of herself. The more aware she is, the more intelligent, the less embarrassed she is by her body."

● "Body-conscious" doesn't just mean clothes, it also means practicing what you preach. Calvin Klein has installed a sauna and gym machines in his office for himself, his staff. Bill Atkinson has yoga instruction in his showroom after work. Sant'Angelo is putting in rings, trapeze, mats in his studio, bringing in gymnast teachers each day, having a salad-bar lunch for staff and clientele. Seventh Avenue isn't just working . . . it's working out.

Is it time for stores to respond to the working woman's needs? A leading retail consulting firm evidently thinks so; and they've undertaken an in-depth survey of the executive working woman market—its size, shopping habits, needs—and surveyed women aged eighteen to fifty in ten major U.S. cities, who earn $15,000 plus. The result—and their resulting assumptions—are blockbusters.

There are over 2.8 million women in this market, and its size doubles every two years. These "executive" women, by 1981, will, as a group, spend close to $12 billion on work clothes alone. They shop at different times than the nonworking woman; and they want, overwhelmingly, for merchandise to be easy to find.

Will this woman change the way department stores work for the working woman? She already has. Woodward/Lothrop, in Washington, DC, has started an E.S.P. (Extra Special Person) club aimed at better service for active women; its $25 membership fee gives access to a separate staff, delivery of clothes to home or office, special events and fashion shows at night or early A.M., even special alteration rates. The Lazarus stores in Columbus, Ohio, run video classes, workshops on dressing, lunchtime career seminars. When they ran, this summer, an ad aimed at services the store provides for busy women—clothes delivery, wrapping, party trays—they received a letter from a group of career women applauding this. Filene's, of Boston, has opened a special Corporate Image shop, pulling together merchandise—clothes, accessories—from throughout the store for one-stop shopping. They're trying to build a personal relationship between salespeople and customers, have taken ads out on the 10 P.M. TV news wrap-ups, have even come up with a special garment bag.

Now, if women could only get a season's clothes delivered to the stores when *they* want to buy them, that would really be clout!

Bali, hi: The island of Bali, for some reason, was the vacation place for designers this summer; Calvin Klein went, so did Kenzo, Giorgio Sant'Angelo spent a month there. Stephen Burrows joked that it was so popular with New York fashion people he couldn't even get reservations off-season, and was forced to consider the Seychelles. Does this mean a new wave of island dressing? "Not at all," says Sant'Angelo. "It's a very special place with very special people. But I'd rather leave in Bali what belongs to Bali."

● Are women today in better shape? With all the jogging and exercise that they're doing, they tend to think they are; but the big look in clothes hasn't been much of a truth-teller. This year's narrower lines may be. Are some supposed size 10s in for a setback?

In the past few years, the trend in designer sales has all been toward smaller sizes. Calvin Klein says he sells a great many size 2s and 4s. Bill Atkinson is thinking about producing size 2s; Anne Klein's about to make them. John Anthony, two years ago, stopped cutting clothes in anything larger than a 10. But does this mean that women everywhere are smaller?

"The older woman today is more fit," says Anne Klein designer Donna Karan. "She wants to keep a young body." But Anne Klein generally cuts their clothes a size larger than most; and five years ago, their basic measurements were less generous then than they are today: Hips are now up to 37½" (from 35½"), shoulders have increased an inch and a half, waists are also bigger by an inch or so. Many women have given up on foundations; then, too, there's been a change in the way clothes fit. Styles have been made for more ease, and a great many women have done their own scaling down of big clothes, by just buying smaller. "At first," says Donna Karan, "women didn't understand the big look, and they kind of liked wearing a smaller size. Now, with straighter silhouettes, it's going to be a bit of a shock."

Californian Harriet Selwyn may have the final word on fit. Her Fragments clothes are all one size. Says Selwyn: "It just frees your brain."

—KATHLEEN MADDEN



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WHAT'S COMING

The baffling case of an Agatha Christie movie... running's "really big show"...1984—and then some...serious TV—about life-changing women

Movies

By Rex Reed

A Dream of Passion
Starring Melina Mercouri and Ellen Burstyn; directed by Jules Dassin

An international film star returns to her native Greece to perform *Medea* on the stage. As a publicity stunt, a clever press agent arranges for her to visit a Greek prison, where one of the inmates is an American woman who has murdered her own children and been labeled "the other Medea." The effect that her rage and fear have on the star is profound. A transfer of personalities and a confusion of identities result; and, as the actress begins her own curious investigation into the crime, psychological parallels develop between the actress, the condemned American housewife-mother, and the original Medea character.

Ellen Burstyn gives a sympathetic, emotionally charged performance as the foreigner, unable to assimilate, driven mad by her husband's lack of attention and eventual betrayal with a Greek mistress. But it is the mercurial Mercouri who electrifies the screen with stormy intensity—giving a powerful dual performance as the tortured actress with no children and a barren marriage, and as the tragic but tumultuous Medea onstage.

This modern expression of tragedy explores the nature of acting, the power of illusion, and the magic way life imitates art and transcends it. A film of towering perception, originality, and artistry, *A Dream of Passion* is the best movie this *Never on Sunday* team has made, and it is one that most deeply reveals personal aspects of themselves.



Melina Mercouri, Ellen Burstyn, above, in "A Dream of Passion": ancient or modern, the tragedy is powerful, personal

Death on the Nile
Starring Peter Ustinov, Bette Davis, Angela Lansbury, David Niven, Mia Farrow, and others; directed by John Guillermin

In the box-office tradition of *Murder on the Orient Express,* director John (*King Kong*) Guillermin has assembled a galaxy of stars, draped them in an Agatha Christie shroud of murder and mayhem, and left the whole puzzle up to ace sleuth Hercule Poirot to piece together. Alas, Guillermin is no Sidney Lumet, so the enterprise compares unfavorably to *Orient Express* in terms of style and flavor. But Peter Ustinov is a much more appealing Poirot than *Orient*'s Albert Finney; and *Death on the Nile* makes up for an absence of panache with an abundance of pulchritudinous popularity. Some of screenwriter Anthony (*Sleuth*) Shaffer's jokes ("Jesus H. Christ!"/"Don't you mean Tut N. Kammen?") are more likely to make the old Sphinx wince than smile. Still, there are other pleasures onboard the luxury Nile steamer *Karnak*: namely, a cornucopia of eccentric fruitcakes, who provide Poirot with one of his most baffling cases.

Lois Chiles is an American heiress who steals her best friend's fiancé, marries him, and honeymoons in Egypt. All of her fellow *Karnak* passengers become suspects after she is viciously murdered in her stateroom. Bette Davis is an arrogant old crone who envies the heiress's pearls. Angela Lansbury is a dim-witted authoress of lurid potboilers, who is being sued for using the millionairess as a character in one of her sex-and-passion romances. Maggie Smith is Davis's sadistic, spinster companion; David Niven is a private eye investigating attempts to embezzle the murder victim's money. Mia Farrow is the spiteful ex-friend; Jane Birkin is the desperate maid who needs money for a dowry. George Kennedy is a crooked lawyer.



David Niven and Angela Lansbury, above, tango in Agatha Christie whodunit movie "Death on the Nile"

It is up to the porcine Poirot to stack up clues between close shaves with cobras, bizarre sandstorms in the Valley of the Kings, and four-thousand-year-old stones crashing down from the temple of Karnak. And when the screen isn't awash with murder most foul, the viewer gets treated to an awesome portfolio of travel-poster backdrops: Aswan sunsets, cruising paddle-wheelers on the Nile, and horseback rides past the pyramids.

Acting honors go to Ustinov and Lansbury, whose skill and craftsmanship see them through some troubled waters. But in high or low tides, this mystery cruise makes life—and death—on the Nile a bristling Agatha Christie whodunit.

Books

The Stories of John Cheever
(Alfred A. Knopf)
In an apartment near Sutton Place, a woman sits intently by her radio. It is broadcasting not music but the fiercely intimate details of her neighbors' lives. In a town called Shady Hill, a man, once rich and sociable, becomes a thief and robs his friends. John Cheever—author of the novel *Falconer*—creates in each of his stories an interior world governed by forces as unpredictable as change and the human heart. Characters whose fears often pervade and transform the benign landscape of their lives live knowing that hope is fragile, where it exists at all. John Cheever never tries to escape reality through fiction; his great achievement is that, through his eyes, we view reality as the complex and magical element it is.

These are tales of greed and possessiveness, of the inability to see beyond the material world to a more spiritual one "where

(What's News, continued on page 48)

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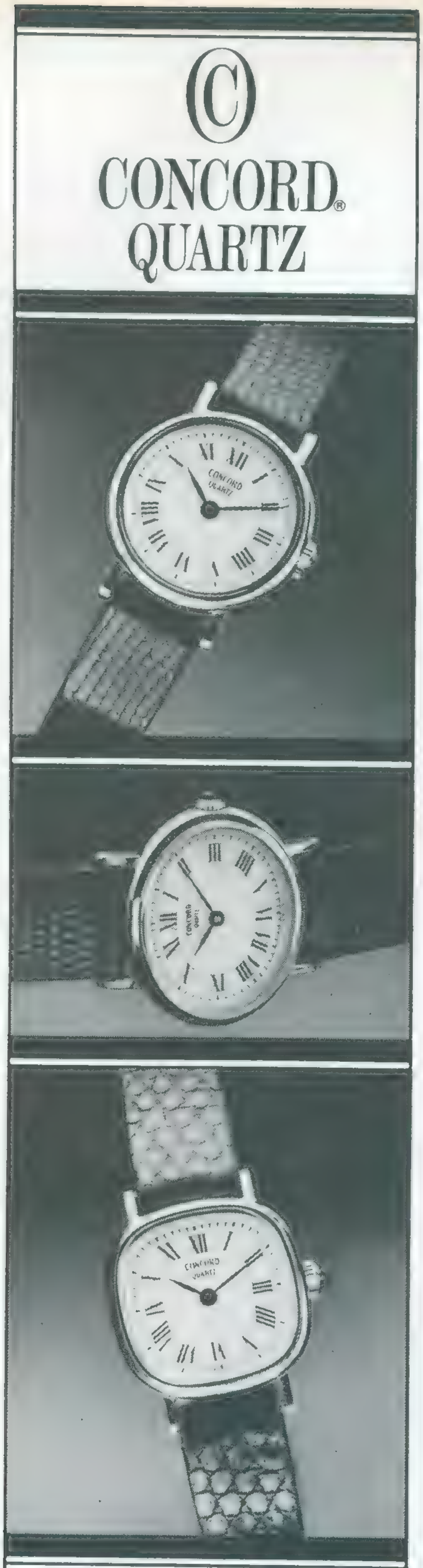
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WHAT'S NEWS, WHAT'S COMING

kings in golden suits ride elephants over the mountains" and where ordinary people are capable of great gestures of love. The stories are arranged chronologically over thirty years, landmarking John Cheever's development as a writer. "It would please me," says Cheever in his preface, "if the order in which these stories are published had been reversed and if I appeared first as an elderly man and not as a young one who was truly shocked to discover that genuinely decorous men and women admitted into their affairs erotic bitterness and even greed." More than a collection, this is a map of the author's mind. Following it, you can discover what John Cheever claims he has always sought for himself: "an education in economics and love."

1985
By Anthony Burgess (Little, Brown and Company)
1985. Not a very good year, according to Anthony Burgess, author of the chilling, futuristic vision *A Clockwork Orange*. Imagine the United Kingdom —TUK, called Tucland—overrun by an inept, pseudoegalitarian government, by dim-witted, perpetually striking workers, by violent youth gangs who prefer Latin to WE—Workers' English—and Shakespeare to Rod McKuen. Imagine a giant mosque going up next to Westminster Abbey, while Arab entrepreneurs sip tea in the Al-Dorchester hotel—or, for that matter, in the Al-Idayinn. An amusing picture of the future, though not quite the Big Event we've been banking on.

What happened to George Orwell's *Nineteen Eighty-Four*, with its vivid, terrifying picture of life with Big Brother? Mr. Burgess explains about that in Part I of this two-part book (Part II is a novel). Part I, an eccentric critical essay, proclaims, partly in self-interviews, that *Nineteen Eighty-Four* was a comic novel, really, and more about postwar Britain in the year 1948 than any future we're likely to see. According to Burgess, you have to remember '48 to appreciate '84. In '48, the worst had, in a sense, already happened. Hitler, the bomb, postwar depression. The BBC was broadcasting out of a building that looked mighty like *Nineteen Eighty-Four*'s Ministry of Truth. Charlie Chaplin had invented the pernicious telescreen in his movie *Modern Times*. The age had seen its outmoded hero, Winston Churchill, voted out of office; Orwell would replace him in *Nineteen Eighty-Four* with a joke: the ill-fated, well-meaning Winston Smith. The world of Winston Churchill—a world of heroic public gestures—was gone for good.

Orwell, as Burgess explains, was really at home when evoking the cozy Victorian past. He was only "genuinely prophetic in presenting a Britain that's yielded to the metric system." He was accurate in forecasting, not the death of democracy, but the death of love in the Western world. But as for the future, says Burgess, decisively: "1984 is not going to be like that at all."

Not that it will be like *1985*, either. Burgess's villainous state is too incompetent to be really menacing, and his hero—an abused intellectual named Bev Jones—is so world-weary as to be a bit dull. Dullness is the real enemy in the year 1985, and this book, in spite of its cleverness, reflects that enemy all too well. Burgess is the first to claim that novelists, sense-oriented as they are, are not often prophets. More often, they are critics and satirists. At his best, Anthony Burgess is both.

Fools Die
By Mario Puzo (G. P. Putnam's Sons)
The man who brought us *The Godfather*, Mario Puzo, turns from the underworld to the nether world of Las Vegas at night; the result is a big, blowsy novel—filled with a whole lot of blow.

We watch Merlyn, the orphan writer, life observer, self-named magician with words and realities, grow from a struggling young novelist of virtue to, in Hollywood, a successful author who cheats on his wife. His is not an epic rise. Merlyn's namesake, the sorcerer of Arthurian legend, was not only magician but wise man. Puzo's Merlyn can't even control the roll of the dice.

His enchantment with gambling, though, provides Puzo with his best pages: scenes of sleaze and tension drawn in Vegas' artificial air. It's with people, not action, that Puzo kills himself off; when he writes about women, he craps out. There's Vallie, the madonna mother/wife, deadly in bed; Diane, the sweet-hearted hooker—"she had long jet black hair she used as a whip"; and Janelle, the silliest bisexual temptress ever to switch sides. Fools die, says Merlyn; fortunately for the reader, so do Puzo's.

Recordings

By David Sargent

Neil Young: Comes A Time
(Reprise)
Six years ago, Neil Young released an album called *Harvest* that was not only massively popular but suggested that this enormously talented Canadian folk-rocker had finally established himself in the ranks of rock's superstars. But Young would have none of that, or of any kind of Establishment. Instead, he veered off into a series of albums that were as brilliantly personal as they were obscure.

Comes A Time follows the release of a three-disk *Decade* album, which summed up Young's past ten years; and Young has chosen to inaugurate his second decade with this, his most potentially popular disk since *Harvest*. On most of these songs, there is a Nashville string section and dulcet female harmonies from a fine singer named Nicolette Larson. The subject matter is, singlemindedly, love, which Young approaches from different angles—hopeful, nostalgic, feisty, rueful. It may not plumb the tortured

(What's News, continued on page 50)

With "Comes A Time," singer Neil Young, below, comes up popular again



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depths of such Young albums as *Tonight's the Night,* but it makes for a listening experience that is simultaneously comfortable and disturbing, in a thought-provoking way.

Messiaen: Turangalila
André Previn conducting soloists and the London Symphony Orchestra (Angel)
This huge, sprawling work for piano, orchestra, and an early electronic instrument called the "ondes Martenot" counts as perhaps the grandest middle-period composition of the French Catholic mystic and composer Olivier Messiaen. If you think of all of "modern music" as a collection of impenetrable squeaks and squeals, you will begin to discover otherwise in a piece like this. Messiaen believes in the tangible reality of God and has the visions to prove it, many of which he translates directly into his scores. *Turangalila* is a multicolored fresco, and it receives, here, what is clearly its finest recording.

Country-pop star Crystal Gayle, below: "sophisticated . . . coolly seductive"



Crystal Gayle: When I Dream
(United Artists)
With the song "Don't It Make My Brown Eyes Blue," Crystal Gayle emerged last year as about the most promising young country singer in the business. And not just strictly country, either. Unlike Dolly Parton, whose not-all-that-radical shift of emphasis from country to country-pop was accompanied by enormous fanfare, Gayle hit the pop charts simply by singing in a coolly seductive, sophisticated manner.

When I Dream proves that her success was no fluke. But it's not ideal, either. Allen Reynolds, Gayle's producer, must be given a good deal of credit for helping her evolve as she has. But the song-selection here is still spotty, and the arrangements drift too close to a fluffy, Olivia Newton-John sort of pop. Gayle has to learn to guard against sweetsy-poo mannerisms that undercut the inherent honesty of her phrasing. Reservations aside, this is a disk well worth hearing.

MORE RECORDINGS:

Asleep at the Wheel: Collision Course (Capitol). This loose, rambling Texas ensemble offers up nearly every country and country-folk style you can think of—and all of it delightfully. Just about the happiest, least pretentiously adventuresome record to come along in months.
Rossini: Overtures and Music from The Barber of Seville transcribed for woodwinds and brass, with the Netherlands Wind Ensemble (Philips). A novelty disk, but a nearly irresistible one. If you think you're familiar with Rossini's witty overtures, you must hear them in these flavorful wind transcriptions by a little-known early nineteenth-century composer named Wenzel Sedlak.
The Moody Blues: Octave (London). A reunion album by one of the most popular soft-rock groups of the late 1960's and early 1970's. Bland and boring, but no doubt Moodies fans will think otherwise.
Kate Bush: The Kick Inside (EMI/America). Bush is a twenty-year-old British singer and composer who's had a big success in England but who hasn't really caught on here. She should. She's not only beautiful, with a strange but quirkily appealing little soprano voice, but her songs and arrangements are both strikingly original and insidiously compelling.

(What's News, continued on page 52)

Where to eat now:

The River Café

Visitors to Manhattan go to Windows on the World to dine and view the miracle city from sky high. Visitors plunge into the razzle-dazzle of Tavern on the Green to dine in bucolic Central Park. And now, visitors and natives are flocking to Brooklyn and The River Café *(right),* a restaurant constructed on a permanently moored barge that floats on the East River. The view—of Manhattan's skyscraper-thronged shore opposite, Brooklyn Bridge overhead, the Statue of Liberty remote in its vast bay, and river craft fleeting to and fro—is flabbergastingly romantic. The food is sound American-International: Greek Avgolemono—light, authentically lemon-y soup; a fine vegetable-fraught Pasta River Café—*molto primavèra;* American Calf's Liver with onions, bacon—the meat delicate, almost a *foie gras* quality, its accompaniments superbly crunchy.

—LEO LERMAN



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WHAT'S COMING, WHAT'S NEWS

Sports

By Kay Gilman

Celebrating joggers

Running and jogging: everyone's either doing them, talking about them, or reading about them in countless books and magazines. This month, as autumn goes into full, glorious gear, is the month that memorializes the nation-wide rage to run.

Joggers—there are an estimated eighteen million in the U.S. today—will have their day on October 14, which has been proclaimed National Jogging Day. Last year, over two hundred thousand men, women, and children participated in various National Jogging Day jogs in over one hundred cities and towns. This year, more than three hundred thousand are expected to lace on their running shoes.

The 1978 New York City Marathon, running's Really Big Show, takes place on October 22 and is expected to draw more than ten thousand AAU members from all over the world, topping its own 1977 record as the race with the largest number of marathon runners ever assembled. Competitors will run a twenty-six-mile, 385-yard course through the five boroughs of New York.

Some of the stellar names in running are sure to be out front, including last year's winner Bill Rodgers; record holder for the indoor mile, Dick Buerkle; and the first woman finisher in 1977, Miki Gorman, a scrawny but tough forty-two-year-old, eighty-seven-pound Californian. The well-knowns of track will comprise only a fraction of the field; most simply will be devoted runners who, in 1977, ranged from age eight to seventy-five.

One not-so-typical marathon runner is Linda Schreiber, a thirty-three-year-old from Greenwich, Connecticut, who is the mother of an eight-year-old and of five-year-old quadruplets. Mrs. Schreiber switched from tennis to running four years ago and has never looked back.

What was the goad? "It was psychological as well as physiological," she says. "I just had to make time to get out of the house and away from the children every day. There was no way I could exercise in the house without being disturbed, and I needed time for myself."

Mrs. Schreiber has built up her daily running routine to fifteen miles per day, twelve months a year; she slogs through two feet of snow or ninety-degree heat. Her summertime trick is to leave containers of Gatorade in strategic locations before she runs her course, refreshing herself along the way.

Linda Schreiber competes in approximately three events a year, including the New York City Marathon, in which she finished fifteenth in a field of 290 women starters in 1977. "When you really get into it," she says, "your body flows like it's on automatic pilot. You have this wonderful sense of well-being and mellowness."

(What's News, continued on page 54)

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WHAT'S NEW, WHAT'S COMING

TV

By Diane English

Real heroines

Two special programs about two very special women come to the television screen early this fall. In lives separated by nearly a century, one woman's work helped save the life of the other. *Marie Curie,* a five-part series on PBS beginning October 11, chronicles the life of the woman who won the Nobel Prize for the discovery of radium. *First You Cry,* starring Mary Tyler Moore, is an adaptation of news correspondent Betty Rollin's struggle to survive cancer.

Marie Curie, not surprisingly, is a BBC import. Produced by Peter Goodchild *(Microbes and Men)* from a book by Robert Reid and script by Elaine Morgan, it is an austere production; the temptation to make Madame Curie more glamorous or to make more palatable the hardships and frustrations of her life has been wisely avoided. Jane Lapotaire, an actress of great strength and grace, chooses to portray Curie not as a saint but as a painfully shy woman.

The series begins in the year 1886 and follows the eighteen-year-old Polish-born Marie Sklodowska through years of exhaustive study and overwhelming obstacles to graduation—at the head of her class—from the Sorbonne in Paris. Then begins a career of awesome accomplishment: The Nobel Prize in physics (with husband Pierre and A. H. Becquerel); honors as the first woman professor of physics at the Sorbonne; the founding of her Radium Institute; and the Nobel Prize in chemistry, which established Curie as the only woman in history to twice receive a Nobel. Accomplishment is clouded by misfortune: Curie's second child dies of radium poisoning. Husband Pierre is killed in a tragic accident. Curie is mercilessly slandered by the French press.

The series concentrates on presenting the chronological events of Marie Curie's life rather than on providing insight into the woman herself. Nevertheless, the overall effect is top quality, and the life itself, awe-inspiring. Dr. Rosalyn Yalow, who, in 1977, became the second woman to ever receive a Nobel in medicine, introduces the series.

First You Cry (tentatively scheduled for early November on CBS) was produced by MTM, from news correspondent Betty Rollin's personal account of her bout with breast cancer. The program opens in typical MTM fashion, with the kind of light musical montage that says, O.K., this is a show about breast cancer, but it's not going to be that scary. In fact, the show is riveting and will probably save lives.

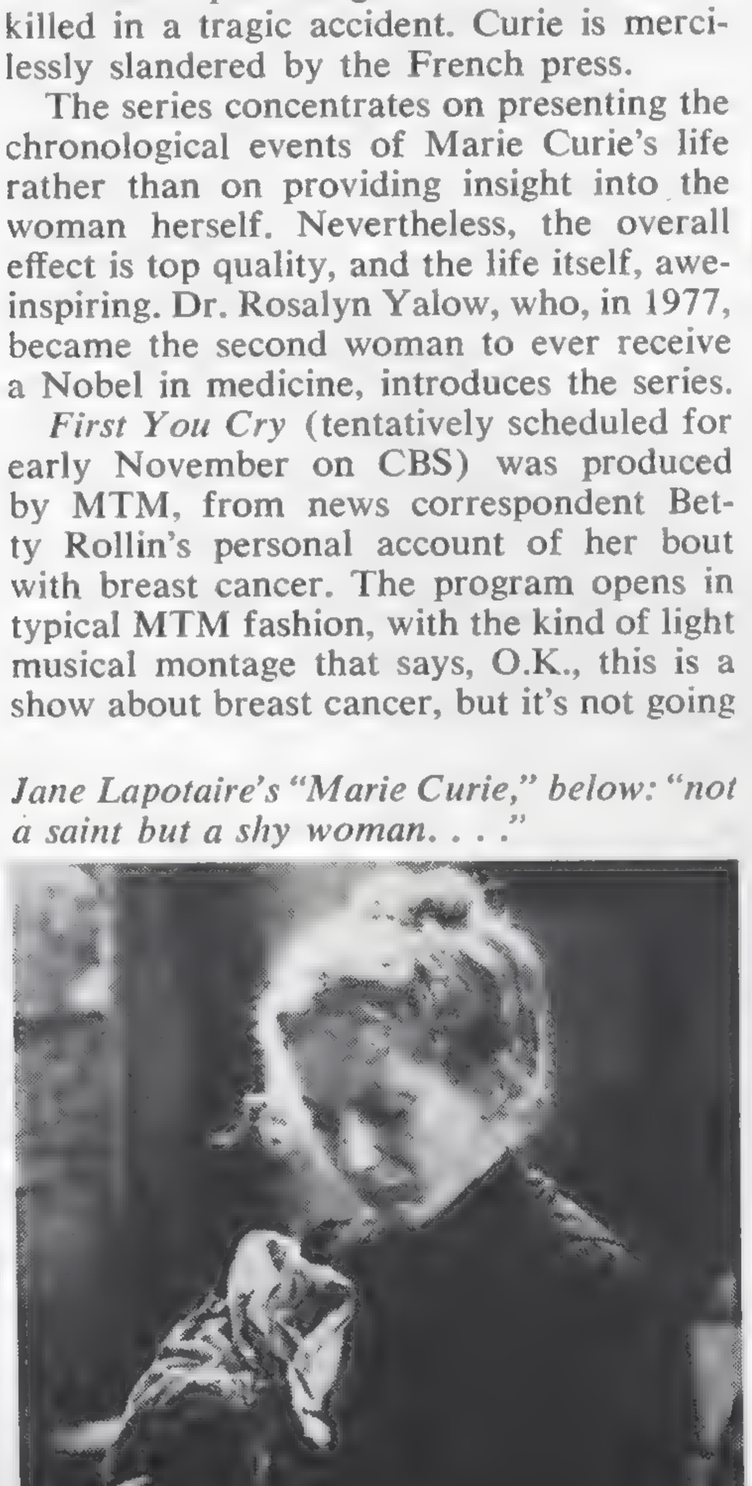
What emerges is a portrayal of the soft/tough Modern Woman with the perfect husband, perfect friends, the perfect job, and a perfectly healthy body—except for a lump on one breast that seems to be growing. When the lump is diagnosed as malignant and the breast removed, Betty Rollin/Mary Tyler Moore begins a life-changing period that ends in the breakup of her marriage and the discovery of a new self. Tony Perkins as Arthur Herzog is not totally unsympathetic as the self-centered novelist who is both angered and frightened by his wife's illness. Richard Crenna plays the man Rollin runs to for emotional support but eventually rejects for independence.



Mary Tyler Moore, above, could save lives with "First You Cry"

Skilled director George Schaefer provides some very tense moments. When Rollin's bandages are finally removed, camera angles suggest that we, too, might see what Rollin must confront; and, suddenly, we're in her place. The script by Carmen Culver only rarely lapses into soap opera ("Betty, you're going to do so many women so much good when your book comes out") and provides insights not only into the private and shared horrors of breast cancer but into the anatomy of human relationships, as well.

Jane Lapotaire's "Marie Curie," below: "not a saint but a shy woman. . . ."



Collecting

By Judith Goldman

Jewel of an antique

Antique jewelry is a vast field. Paleolithic people strung shells on string. Roman slaves wore iron rings. The need to decorate is basic.

Antique jewelry stores keep opening, and the reasons are obvious. Jewelry is personal and decorative. It is also a reliable investment. In ten years, according to New York City jewelry dealer Barbara Macklowe, Art Nouveau and Art Deco jewelry prices have increased ten times.

The collector's dilemma: where and how to begin? Start small. Acquire only beads. Or rings. Pick a period. Or choose a culture.

Although Art Nouveau has been discovered, the Macklowe Gallery has excellent pieces by Lalique, Fouquet, Tiffany & Co., and Black Starr. If those prices are high, the swirling silver jewelry designed by Liberty & Co., London, is as reasonable as it is graceful. The handmade jewelry by Unger Bros. or Kerr, which has a gaudy American bravado, is also less expensive.

There's plenty that hasn't been discovered. At Ares Gallery, in New York, trays are filled with mourning rings. Set with ornamental skulls, the departed's hair, or portraits of the deceased, the rings are not as grim as they may sound.

Study eye miniatures. These hand-painted eyes on ivory, made in eighteenth- and nineteenth-century England and France, are charms with great whimsy.

There also are rings with painted miniatures, under flat or faceted crystal, by well-known and anonymous artists, and carved cameo rings from all periods. If you can't decide where to begin, study the options. Read Anderson Black's comprehensive and lavishly illustrated *The Story of Jewelry* (Morrow) and Michael Poynder's *The Price Guide to Jewelry 3000* B.C.*-1950* A.D. (Antique Collectors' Club; Woodbridge, Suffolk, England) and Gerald Taylor and Diana Scarisbrick's *Finger Rings* (Lund Humphries): it describes ring shanks and hoop types from ancient Egypt to today.

Taxes

By Julian Block

Profit or pleasure?

The Internal Revenue Service will allow a tax deduction to ease the pain if you lose money in a "transaction entered into for profit," but it forbids any deduction for losses incurred in pursuing a hobby. That's why the IRS looks closely at returns that show full-time salaries or other income offset by losses from sideline activities such as writing, photography, or coin collecting.

Whether your intention is to turn a business profit or just to have fun hinges, of course, upon the particular circumstances. For instance, a string of yearly losses usually indicates that your enterprise is nothing more than a hobby. However, bad luck is not necessarily fatal. This point was underscored in a recent Tax Court decision that allowed losses sustained by a painter who operated in the red for twenty years.

The IRS contended that the painter's lack of a profit motive for her artistic endeavors barred an offset of those art losses against her husband's income. But the Tax Court judge noted that she devoted a substantial part of her time to her work and acted in a businesslike manner. Among other things, she kept good records, tried continually to sell her works by promoting them in a variety of ways, and, when sales faltered, altered her style.

The Tax Court ruled that she showed the required intention to profit.

The IRS also disallowed a loss deduction claimed by a man who derived pleasure in operating a yacht that he let out for charter. Anyone who faces a similar attack should find reassurance in the Tax Court's response: "A business will not be turned into a hobby merely because the owner finds it pleasurable; suffering has never been made a prerequisite to deductibility."

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Art from the unconscious...
Rothko's legacy...Polaroid portraits...
fantasizing a room-sized city

Talking about... Art

By David Bourdon

NEW YORK SCHOOL REVISITED

Abstract Expressionism is in for a big revival this season, as museums all over the country showcase the style that helped make New York the art capital of the world. Some of the leading artists of the movement —Jackson Pollock, Mark Rothko, and Barnett Newman—will be reassessed in important retrospective exhibitions; between October 3 and December 3, the Whitney Museum of American Art in New York offers an overview of the movement, "Abstract Expressionism: The Formative Years." With more than one hundred paintings, the show focuses not on the exuberant, freewheeling, "classic" work of the 'fifties but, instead, on the more ambiguous pictures, full of fugitive figuration and evocations of primeval dreams, that were painted prior to 1950 by: Baziotes, de Kooning, Gorky, Gottlieb, Hofmann, Krasner, Motherwell, Newman, Pollock, Pousette-Dart, Reinhardt, Rothko, Stamos, Still, Tomlin.

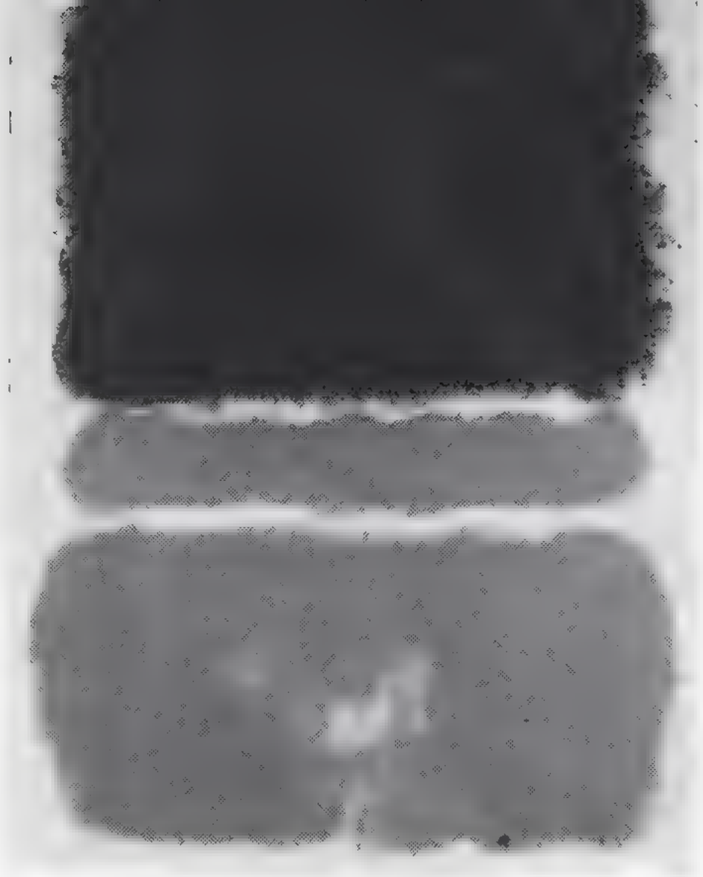
The exhibition painstakingly demonstrates that first Abstract Expressionist generation's struggle to develop an art that was both American and modern, yet rooted in archaic and primitive art, and, at the same time, that tried to reestablish contact with the collective unconscious. In 1943, Rothko, Newman, and Gottlieb had a letter published in *The New York Times,* in which they said, "We assert that the subject is crucial and only that subject matter is valid which is tragic and timeless." Indeed, one major achievement of Abstract Expressionism is not that it stripped Cubism of all references to external reality, thereby paving the way for formalist Color-field painting, but, instead, that it found new sources for imagery by using the techniques of automatism to depict "interior landscapes." Some of the artists functioned in the manner of a shaman, manipulating paint freely to let "unconscious" images emerge. Evidently, most of them had read Freud and Jung.

In the view of one of the show's organizers, Robert Carleton Hobbs, "Early Abstract Expressionism . . . is a Nietzschean acquiescence to the darkness of the unsurveyed terrain of the unconscious, which the painter hopes to penetrate to the lowest depths. . . ."

● **Rothko retrospective:** Opening at New York's Solomon R. Guggenheim Museum on October 27, this is one of the most widely anticipated exhibitions in years, due in a large part to the drawn-out legal fracas over the artist's estate. With approximately 150 paintings and works on paper, it will be the largest Rothko show to date.

● **Barnett Newman:** Known mainly for his large-scale canvases in which expanses of pure color are accented by vertical stripes, Newman will be viewed in a broader perspective after January, when the Baltimore Museum of Art mounts a scholarly exhibition of his seldom-seen drawings.

● **New-found Pollocks:** On October 5, the Yale University Art Gallery presents "Jackson Pollock: New-Found Works," an array of more than one hundred items—hitherto unknown, little-known, or unpublished—that came to light during the preparation of the artist's *catalogue raisonné.* Pollock's early works on paper dominate the show, which, nevertheless, spans all phases of his career and includes paintings, ceramics, a collage, copper plaques, and a mosaic panel. The show coincides with the Yale University Press publication of the four-volume Pollock catalogue ($250), which reproduces virtually all of the known oeuvre—about one thousand works.



Collection of Mrs. Hannelore Schulof

Rothko, re-seen: "Red," 1968, above

DREAM IN RUINS

Ausée was one of antiquity's most beautiful cities, flanked by monumental gates and filled with a dazzling array of bridges, obelisks, palaces, temples, and arenas. Alas, the lovely lakeside city was destroyed by fire and exists now only as charred ruins. That is the romantic, fantasy-filled scenario offered by two gifted French artists, Anne and Patrick Poirier.

M. and Mme Poirier, both in their mid-thirties, have been hooked on antiquity since their youthful art studies in Rome and their later travels to Japan, Korea, and Cambodia, where they were emphatically impressed by the great temple ruins of the Khmer empire. Over a period of time, the Poiriers concocted their fictional Ausée and, in 1976, constructed a room-sized scale model in burnt wood and charcoal, which presently occupies a gallery at New York's Museum of Modern Art (through October 29). One is not likely to see a blacker, more deadly looking metropolis.



SELF-DEVELOPING STUDIES

Unique. That is the word many people apply to Boston photographer Marie Cosindas, renowned for her grace in wresting sensuous, muted, intentionally offbeat hues from Polaroid color film. New Yorkers will have an all-too-rare opportunity to see Cosindas's work in a comprehensive solo exhibition titled "Moments of Affection," at the International Center of Photography (through November 5). The show contains about one hundred photographs; "Nichole, 1966" by Cosindas is pictured, *left.*

In the early 'sixties, when few professionals would use Polaroid's self-processing color film for anything but a test shot, Cosindas found that the film's simplicity enabled her to concentrate on subtleties. She probably reached her largest audience with her still photographs of *The Sting* and *The Great Gatsby,* and her ubiquitous, glamorized portraits of Robert Redford.

OP GROWS UP

In the mid-'sixties, Bridget Riley's black-and-white, fiendishly patterned canvases seemed to epitomize the eye-jolting Op style, causing vertiginous spectators to reel. In subsequent years, this London-based artist has broadened and softened her still-punchy imagery, venturing into quieter grey tones, then introducing pale, acid colors. A Riley retrospective, containing fifty-nine paintings and thirty-six drawings and gouaches, is currently on view at the Albright-Knox Art Gallery in Buffalo, New York, through October 8. The show, "Bridget Riley: Works 1951–1978," makes only one other stop in this country, in Dallas, before moving on to Australia.



As it stood by the Nile: The complete Temple of Dendur, rebuilt and now open at New York's Metropolitan Museum

The Metropolitan Museum of Art, Gift of Charles Lan

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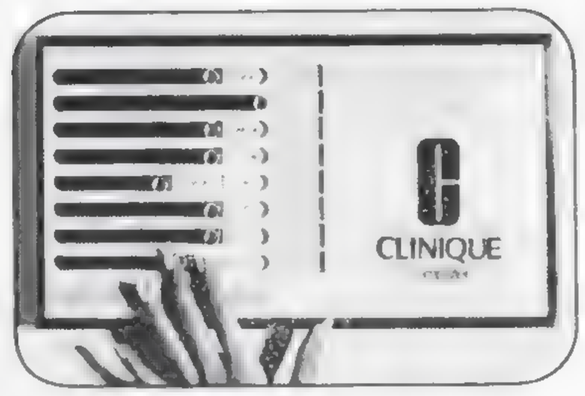
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Jackets: this page, Bill Haire; right page, both by Chloé, designed by Karl Lagerfeld.

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Ski bulletin—what to look for, what to wear

A report on all the newest clothes and accessories for this season's skiing

By Catherine Ettlinger

Changes in active sportswear have changed ski fashion. What you find today: clothes with as much style and good looks as anything else you wear, along with practicality, versatility. Whether it's winter or spring skiing, cross country, or just country cold-weather dressing, you get attractive clothes that *work*.

The strong fashion points this year. . . . A one-piece jumpsuit is the biggest news—in thin nylon or cotton, often with a drawstring waist. Sleek, narrow, it has the "body consciousness" you find in all fashion now. Next, there's the look of a bib jumpsuit with a matching or related-color parka or vest. Some of the best jumpsuit examples: Bogner's khaki cotton jumpsuit with a drawstring waist, thin fiberfill quilted lining, detachable raccoon collar. And there's another version with all-over quilting. From V de V, in either khaki or iridescent nylon, a drawstring-waist jumpsuit, matching vest . . . a slate-color shawl-collared one-piece jumpsuit . . . and their natural cotton jumpsuit, with a rope drawstring, fleece-lined hood and top. From Colmar: a weightless nylon jumpsuit, striped in white—clean, simple lines and a find for spring skiing. Or Colmar's blue-striped cotton jumpsuit that reverses to navy nylon. From Skimer: another weightless nylon jumpsuit, blue with white diagonal zippers, drawstring . . . and a copper-color jumpsuit in waterproof *"hur le vent."* For spring skiing, Head's "powder" jumpsuit in nylon with raglan sleeves. In white to wear with bright-color underwear that shows through!

News everywhere: this year's version of a separate parka—an oversized blouson with raglan sleeves or a baseball-jacket blouson. Ready-to-wear shapes translated to ski and the thing many non-skiers will grab first. Blousons to wear over a bib jumpsuit, or ski pants and ski sweater. The most "glamorous": V de V's silky rose nylon blouson with a darker-rose print, fiberfill lining. More rugged: Colmar's tan cotton blouson with natural knit collar and cuffs that totally reverses to natural-color cable knit. Or—same source—a wheat cotton baseball jacket with knit edging. Jacket favorites in Europe: shiny red parkas from Paragon, the American sporting goods store, and the original aviator blouson—brown leather, fur lining. Newest looks: a black satin parka ("punk" comes to ski!) and, from Italy, silver-color parkas.

Vests go on in a big way—part of a more pulled-together look and a key in layering for warmth. The range: from the pouffiest

(Continued on page 72)



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SKI BULLETIN

(Continued from page 70)

down-filled vest to the light, nearly weightless vest in *"hur le vent"* (from Skimer). Most beguiling—and practical—Kumtaya's silky, waterproof, quilted-and-embroidered black vest that reverses to velvet (for after- or non-skiing). In Europe: a padded but still body-fitting vest worn over a padded jumpsuit or pants and a parka for cold-weather skiing—all in contrasting colors: yellow vest/red parka/green pants. The vest for spring skiing—worn over a nylon windbreaker-jacket and white jeans.

Fashion surprise of the year: the revival of stretch pants—tapered, narrow-fitting—another way body-dressing affects ski-dressing. The difference now: the new stretch fabrics—especially the corduroys—and the dash and line of stretch pants worn with an oversized blouson or heavy-knit ski sweater. The "ski" pants you see less of everywhere—jeans. There's more polish to ski—to all fashion.

Colors have changed. There's still a backbone of primary color—reds, blues, yellows—and other brights. But there's been a toning down, there's less rainbow color. There are new "fashion" shades: silver-grey, rust, copper, brown, dusty rose, purple. New neutrals: khaki, cream to tan tones. And newest of all: white as a ski color. While many skiers still consider white dangerous on the slopes, you'll see it used for everything. Best advice: if you do wear white as your base color, wear it with a lot of bright-color accessories, so you can't be missed in the snow. Best buying advice: if you're adding something new—a parka, vest, whatever—try a new fabric/color combination—iridescent rose nylon, khaki quilted cotton—instant updating for the ski things you already own.

Fabrics: the biggest changes. There's the news of technological advances in stretch fabrics—new stretch nylons, wool, twill, and stretch corduroy—the success of the year. New "naturals" including a water-repellent dry-look cotton, cotton blends. There are iridescent, weightless nylons (often called plume nylons)—soft, silky, perfect for spring skiing. New insulations—high-loft synthetics to replace and/or alternate with down . . . waterproof fabrics that breathe, such as *"hur le vent"* from Europe. There's a new warp knit with the feel of flannel and it's available in tweeds, checks, other patterns . . . a new nylon that feels cotton-y (called "tasland"). There's texture; the most widely used now—quilting. Quilted cotton, nylon, quilted jumpsuits, vests, parkas, quilted knickers for cross-country skiing. And there's texture contrast: the look of quilted cotton with fleece, nylon with knit. Also news: completely reversible fabrics—cotton/sweater knit, quilted cotton/cotton print, cotton/nylon. What many of these fabrics and fabric treatments have in common—they're adaptations of the best—and newest—in ready-to-wear.

What goes with what . . . starting from inside, working out. Lightweight warmth is the secret of comfort. For its weight—and warmth—there's still nothing like silk. Silk as a glove liner, sock liner, a silk scarf as a head or neck underlayer, silk-and-wool underwear. The best in the last category: a cream-color T-shirt and longjohns from

(Continued on page 74)

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SKI BULLETIN

(Continued from page 72)

John Smedley, an English company—hard to find and expensive, but skiers agree they're worth the search and the price. From Formfit Rogers, a stretch jumpsuit—turtleneck and tights—of nylon/Lycra in good, dark colors. From Demetre, the Warmbody, in one or two pieces: a wool/polyester outer layer interlocked to one of cotton/polyester, and very cozy. Another alternative: Big Ski's knitted jumpsuit worn as underwear. The most fun: outrageous-color skivvies, Henley shirts to "show" in spring and cross-country skiing.

As for hats, the classic—a tightly knitted wool cap—is still the best. Newest take: the European Breton caps in rough indigo wool (with matching hip-covering turtlenecks) to wear pulled down low. Simple wool headbands keep hair out of eyes, ears warm. For cross country, Head's baseball-cap cap. And out West—what else?—skiers love cowboy hats.

The newest gloves are of cabretta leather, very soft, very luxurious. At Kombi, there's a wonderful brown pigskin glove with pull-out knit lining. News from Scott: a glove with a triple layer of insulation: leather, aluminum, silk. For spring skiing, soft cotton gardener's gloves in amusing colors.

Glasses or goggles are essential for protection/safety, and the new styles also are good for a little added raciness. This year, you'll find rose-colored lenses everywhere. There's a revised version—from Smith—of the electric defogging goggle. From Ray Ban, AmberMatic sunglasses that automatically adjust color and density to changing weather and light conditions. Carrera's Porsche frames—black anodized steel—frame a new rectangular-shaped goggle. Another good idea: mountain-climbing goggles with curved metal frames that hook around ears—they don't fog up, fall off.

In a category of its own: cross-country skiing. The working principle here is layering—thin, unbulky layers you peel off as you go—this type of skiing requires more "work," generates more heat. But you need a warm and/or windproof top layer for starting out and for stopping. Fabrics to look for: poplin, corduroy, stretch knits, cotton, waterproof nylon. Classic gear: corduroy knickers, flannel shirt, sweater, nylon windbreak or windshirt (when you take this off, tie it at your waist, tuck in and roll till it looks like a cummerbund).

This year, with many more cross-country skiers, there are new versions of what to wear: Head's tan poplin battle jacket and knickers . . . a thin sailcloth jacket from Fila with a down vest/liner. . . . From V de V, a pale-olive windshirt in silky, weightless nylon with double collar and hood (also good for spring skiing, sailing). And V de V's green wool turtleneck with nylon sleeves that slips under a white-and-green striped nylon vest. . . . At Skimer, good wool corduroy knickers. . . . From Demetre, a thin wool knit bib knicker to wear with a matching sweater. . . . In Europe, cross-country skiers like to ski in American sweatpants and hooded sweatshirts. Another running outfit that goes: track shorts pulled on over heavy ribbed-knit tights. The point about cross country—about all skiing—there's never been as much variety, versatility, or as many good-looking things to wear. ▽



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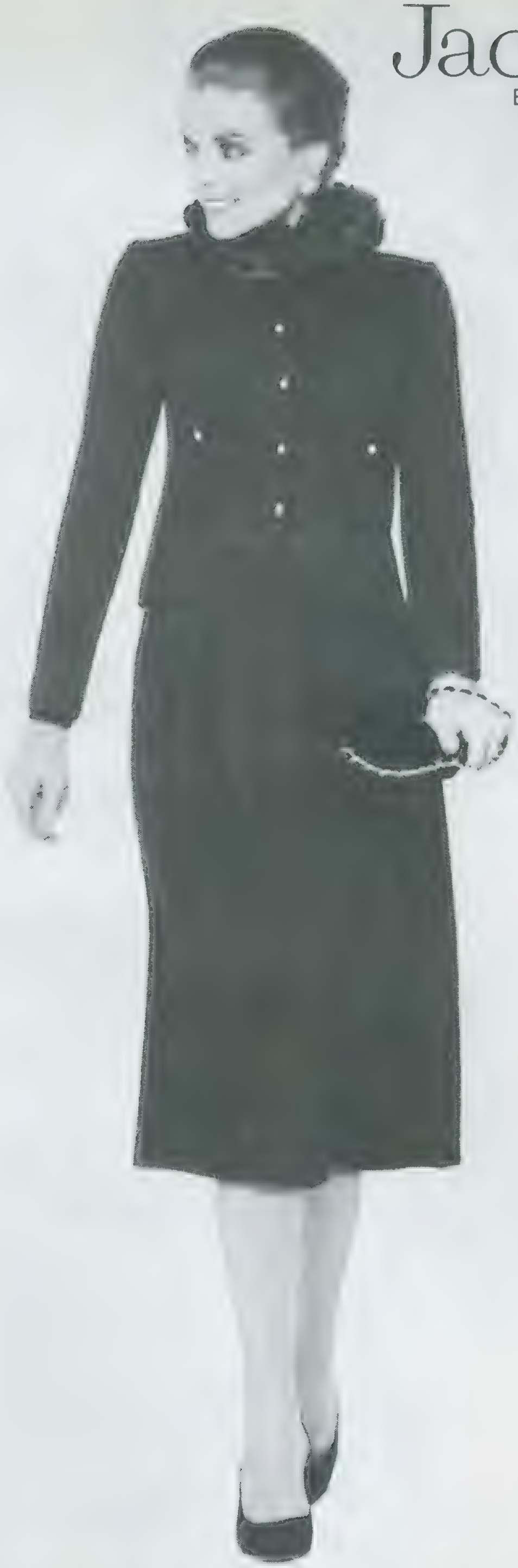
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Now: winterproof your houseplants

How outside plants come in, plus new plants to buy

By Ma Anand Prita and Sara Baerwald

EDITOR'S NOTE: *In 1974, Judith Handelsman and Sara Baerwald wrote the hit gardening book "Greenworks" (Macmillan, Colliers), also the name of their plant-care business in New York—now solely Ms. Baerwald's. Ms. Handelsman, after a stay in India, writes in California, using her spiritual name, Ma Anand Prita.*

● If your indoor plants have been taking the sun on the terrace or in the garden this summer, now is the time of year they're in for a shock. It's up to you to provide a cushion so the shock of moving them back indoors doesn't kill them. If a plant does go into shock, you'll see the leaves go totally limp and droopy. Don't panic and throw it out. Relax, be gentle with it, and allow it to rest. Keep it in the shade.

● Before you even make a move to bring pots of plants back indoors, be sure you scrupulously check foliage, branches, and stems for bugs and pests. Begin by wiping them off carefully with a soap-and-water solution. One or two drops of a mild liquid soap in a quart of water will do. Spray this on the foliage and wipe gently with a cloth or sponge. Or try swabbing the leaves and stems with rubbing alcohol or witch hazel. If these clean-up methods don't do the trick, you may resort to a chemical pesticide like malathion. This chemical will most likely kill the bugs but it is harsh to both the plant and you. Lots of tender loving care and attention will go a long way to clear up almost any problem you have with a plant. The energy exchange you develop with a plant while you are tending it with love and awareness provides it with a source of power no chemical spray can beat.

● The most obvious change for your plants will be the dryness quotient of the air. Other than using a humidifier, there are some simple and less expensive solutions. Spray foliage plants with lukewarm water. Place pebbles in the trays or dishes that the pots sit in. Maintain water up to the top of the rocks. The drainage from watering will also flow here. The water will gradually evaporate and give off plenty of moisture around the foliage. One caution . . . never allow the pot to sit in water. If the water level rises above the pebble line, drain it off or the roots will become soggy. A plant *cannot* survive root rot.

Experiments have shown that wind is vital to the healthy growth of plants. Plants should often be placed where a warm breeze (not a cold draft) can rustle the leaves.

● Since fall is the time of year everyone gets back into a home routine, it's the perfect time to purchase some new plants to cheer you through the winter months. It's a good idea to know what your growing conditions are *before* you go shopping for plants. For example, it's absurd to bring home a flowering plant if you don't have direct sun. Be *realistic* about your situation.

For most low-light situations, the Dracaena tricolor will do well. Pothos can be graceful, Nephthytis grows quickly, and Kentia palms are dramatic. Sansevieria, or snake plant, will grow anywhere.

For those with high-intensity light or direct sun, a Ficus benjamina will bring the outdoors in. Coleus gives great bursts of color, Jade plants evoke the Orient, and begonias shower you with flowers.

● Picking out a healthy new plant is essential to give you a head start. There are certain things to watch out for right away. Never buy plants that have spider webs, hairy white spots, yellowing or browning. Find plants that are full, bushy, and rich in color. Be sure there is healthy new growth.

As for flowering plants, find a specimen that has newly formed buds. You'll see more flowers at home if the plant isn't in full bloom at the store.

Beware of super-shiny leaves. Some sellers, especially florists, are coating leaves with a chemical shiner. These substances clog up leaf pores and are harmful.

● Most plants have their fastest growth spurts during the summer months. Now it's time to check to see if any have outgrown their pots. Potbound symptoms are yellowing leaf tips, a top-heavy look, and limpness in spite of thorough watering. Look for roots pushing out the drainage hole. Feel down into the soil to see if there are more roots than soil. If so, it's time to repot.

Short of this, a plant may simply need a pruning back. Don't be afraid. Cut back where the plant has become straggly, thin. You are helping to force the energy back downwards and to provoke new growth all over. This is very strengthening.

As for feeding, you have your choice of chemical fertilizers and organic fish emulsion. Fish emulsion is mixed with water and used about once a month. There are many chemical products from which to choose. Be *extremely careful* to follow directions.

● Autumn is the time to plant bulbs. In the northern half of the country, Thanksgiving is the last day to prepare your garden for a spring flower show. This year, try planting your bulbs in groups; for example, a big clump of Trumpet daffodils all together in a flower bed looks very showy. Or use Darwin tulips, which are excellent as cut flowers. The large bulbs, such as daffodils, tulips, and hyacinths, should be planted six inches deep and six inches apart. Dig a hole for each bulb, or dig up an area and scatter the bulbs, pointy side up. This is called naturalizing. Remember to add some bone meal to the well-drained soil. Plant smaller bulbs—crocus, snowdrop, and Botanical tulips—three inches deep.

Container gardeners should be sure outdoor pots and planters hold enough soil to insulate the bulbs against the winter frost. ▽



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The Paris Couture: will it make a difference?

A look at the news—all the delight—in the French collections and what it means to you

By Grace Mirabella

The couture this year was theater—a spectator sport—and the ones who enjoyed it most were the private clients and nonprofessionals who weren't there to report it, translate it, stand in judgment, or make profound sounds about it.

Looking around the salons, one saw interest and half-smiles throughout, and one saw the smiles break into laughter. Often, there were explosions of applause. The "spectators" weren't watching displays of clothes; they were audiences in a theater. It was entertainment; and, as Saint Laurent suggests, it was almost all done with a wink. And no one does this better than the couture—where there is nothing to lose and almost always something to gain.

As a reporter, one would have to report an almost total absence of day clothes, or at least the kinds of clothes in which one might spend an active day. But the couture designers have their ready-to-wear for that; and, anyway, Americans know more about clothes for real life. Except for Saint Laurent—Ungaro, Dior, Givenchy, *everyone*—gave a quick pass to day, went to afternoon, and on to evening in full force. All the luxury and wit and fantasy and spectacle—all the effort—was for evening. And, while we no longer wait for pronouncements from Paris or anywhere else to tell us what to wear, there is no doubt there will be ripple effects from the couture this season simply because almost every designer seemed to have "psyched out" the mood of today, and they each took it further.

Since the fall season began back in April with the ready-to-wear, the general tendency in New York, Paris, Milan has been for a more pulled-together look; in Paris the working phrase is "grown up." It holds for day and for evening, but evening especially is when women have the time and desire to do something more, something different about the way they want to look. A woman is willing to play with makeup colors, comb her hair for more effect, to dress in different fabrics and clothes; perhaps, even to change her personal style a bit. That whole mood was the springboard for the couture this season; and, from that moment, glorious abstractions substituted for reality.

Fashion reporters and *aficionados* saw this coming. Just a year ago in Paris a young designer, Serge Lepage, filled part of the sidewalk in the Place Vendôme with a show called, "Homage to Schiaparelli." . . . Last April, at the ready-to-wear, Karl Lagerfeld showed a collection of totally narrow skirts, tops that were small jackets with extended shoulders, enormous exaggerations of jewelry and "hats"—enchanting, odd, small-colored shapes that sat gingerly on the temple—a combination of silhouette and accessorizing made for modern clothes with a bow to the 1930s and 1940s. . . . Geoffrey Beene said, when he was working on his fall collection, "We're going to get into more tailoring . . . we're going to get more design into clothes." And Yves Saint Laurent's ready-to-wear collection was one of narrowed line and a very "finished" appearance—a forerunner of the couture. Everywhere, something was in the air. . . .

This July, in one collection after another, we saw a different way of dressing, of dressing up. We saw a spirit of adventure. I asked Emmanuel Ungaro to explain the thinking behind his collection and his thoughts on the Paris atmosphere. He described it as one of "ennui. All of Europe is suffering from ennui. We're bored. There's nothing to look forward to. In my couture collection I have my one chance to be the adventurer." Which is the role the couture played this season—it provided a spirit of adventure, as well as a concept of luxury. For these were the most luxurious collections we have ever seen, the most out-and-out glamorous.

> "The 'spectators' weren't watching clothes; they were a theater audience"

Two things were unforgettable—legs! (more about them later). And the use of black and deep, bright color. Black was the color that ran through every collection. What was enchanting about it—the textures. Black was never matte, dull; it had a life of its own. There was black velvet, wool serge, quilted satin; black with edges of black silk braid, black almost always relieved by glitter or wonderful color. Probably the most spontaneous applause came at Saint Laurent's for his little two-piece black dress with a bag that was a heart of black satin with red beads.

When it wasn't black, color was rich. The point was most decisively made at Saint Laurent. Our favorite: his short black velvet jacket, golden-yellow satin blouse, with a fuchsia tie, turquoise-and-black hat. . . . At Dior, three colors (more subdued) were often used together in one dress. At Ungaro, where one is never surprised by color—it's part of his personality—the coloring was at once chic and amusing—a plum satin fur-lined coat, mauve blouse, the palest copper satin skirt.

There were no holds barred on fabrics—they were part of the no-holds-barred luxury. You knew you couldn't see anything like it anywhere else in the world, and you wondered if you would be seeing it for long in Paris. One wrote down fabric names that haven't been written in a long time, names that in themselves told you all about the luxury. The "simplest"—the most used—velvet. Velvet on everything. And velvet coats, jackets, dresses. . . . Taffeta in a myriad of colors. At Ungaro, it was at its most beguiling and whimsical in his splendid oversized jodhpurs worn with transparent and lace tops under ultra-luxurious jackets. . . . There was faille, gazar, ciréd taffeta, sequinned fabrics, brocades, cloqués, and—over and over—colored embroidery. . . . There was lace at night. Saint Laurent used it in his evening dresses; at Dior, high-necked lace blouses under jackets. Ungaro used re-embroidered lace to edge transparent chiffon tops. (The transparent blouses at Saint Laurent and Ungaro—thin veilings gently beaded or speckled with color—were simply amazing! And one heard the private clients discussing them as the things everyone wanted.)

A great part of the luxury—and ornamentation—came from jewelry. At the ready-to-wear showings, we smiled as pounds of paste and colored stones went by. At the couture, we saw the idea of ornamentation in jewelry perfected—as it should be—and the jewelry was a glory. At Dior, gold chains with heart pendants embedded with stones and marvelous oversized jeweled combs. At Saint Laurent, the idea of jewelry in the sense of charm and scale and glamour reached its height: the pins, paved in rhinestones, on the ties of his blouses; the glass that looked like wisteria; the little velvet bow of an earring from which dropped a stone; wide gold bracelets for day studded with stones.

Gloves were all over for ornamentation, for visual effects. And, at Saint Laurent, where they were the most visible, gloves were devices for entertainment as well as for color—sometimes both gloves in shocking pink; sometimes one pink, one blue.

The feet and legs were wonderful!—an important part of the total glamour and pulling together. At Saint Laurent, the pump for day was perfect—black, high-heeled, in a combination of smooth-and-textured leathers. And the stocking was always dark and sheer and seamed (it was panty hose—no one went back to separate stockings!). For Saint Laurent evenings—the charm of a black shoe with a curled feather through the ankle strap. . . . Ungaro's day pants were worn with a closed-toe, ankle-strapped high heel. At night, it was an open-toed shoe that wrapped twice at the ankle—and, almost always, in color. At Dior, the high-heeled pump went throughout day. And Givenchy had a lovely evening shoe—ankle-wrapped, the ties ending in glitter.

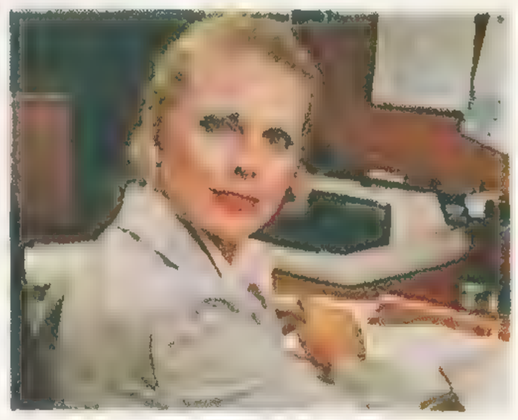
For evening, there was a jamboree of small, often dazzling, and witty adornments for the head. Part of the glamour, the nostalgia, and certainly part of the polish had to do with how hats were worn. Indeed that there even were hats. Not that they were to be taken seriously as "millinery"; one doesn't expect to see women running around

(Continued on page 100)

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PARIS COUTURE

(Continued from page 98)

in any of these hats for day. But the idea of adornment at night in the form of some kind of little hat was convincingly presented. Saint Laurent's small hats and hair ornaments were marvelous . . . silly . . . there for the delight. At Ungaro, "pretend" veils that just masked the eye; Givenchy had a veiling that tied. Even for day there was the look of a small head done with little stitched caps pulled to the side of the head. And there was Yves's cross between a Scottish cap and Nehru hat.

All those little hats and wonderful-color gloves were the key—they set the look as well as the proportion; they made it possible to *see* and to *have* the line of a square-and-padded shoulder. And all the jackets—day and night—had that. What you saw from head to toe was a new look—a squared-off shoulder, a narrowness, a straight line, and a different proportion that started with the smallness of the head.

The narrowness, the proportion—the luxury—began at Saint Laurent with jackets. His jackets—jackets all over Paris—were small, pulled in to the body. And short—above or just to the waist. Dinner to big-evening looks—embroidered suède, a bugle-beaded jacket, embroidered black wool—were always shown with one of the small hats and one of the charming drop earrings. All of this was slightly familiar and, depending on whom you would talk to, laid at the feet of either Schiaparelli or the 1920s/1930s influence in general.

Everywhere at night there were black dresses—narrow skirts, small tops, all under small jackets. None ever "a little black dress," and don't let anyone tell you differently. At Saint Laurent, the variety of black started with a group of short restaurant dresses. There were two-piece dresses, the top an evolution of his camisole in the ready-to-wear, only now as a narrow overblouse. At Givenchy, the short black dresses were the stars. The knee was covered by 1½" to 2" of fabric (a bit shorter than anyone else's dresses); the silhouette was narrow, the waist pulled in, and the rhinestones rampant.

As the dressing got more gala, the shapes didn't necessarily change, but the luxe increased geometrically. Jackets at Saint Laurent became more beautifully beaded—multicolor jewel embroidery or colored glass beads on black—and were worn over transparent tops with beading of their own. The skirt still black, narrow, short. At Dior, the same degree of dressing was done in black satin: a short jacket, quilted shawl collar, narrow black pants, and the most remarkable bead-embroidered blouse. One-shoulder dresses were very much around, as was the feeling of one shoulder: Givenchy's in sequinned black velvet.

Skirts at night were elaborate, often provocative, and certainly abstracted from any view of our lives. They were curved and slit and in heavier fabrics than we are used to, with pulled-in waists, small-torso tops. At Givenchy—a re-embroidered lace top, small as a leotard, with an orange gazar slit skirt, the hem curved. At Ungaro, a short, small black velvet re-embroidered jacket, a bright yellow satin skirt, big around the hip, slit and curved like a tea cozy.

The best serious evening dressing was at

(Continued on page 102)

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PARIS COUTURE

(Continued from page 100)

Saint Laurent and was really narrow and floor length. One thing was certain: if you have a tendency to any excess at the hip, this is not your year—the line of the body in everything was straight—not tight, not tapered, but *very straight*.

Interestingly, it was at Valentino that some of the evening clothes were a little "lighter" in feeling—softer, gentler. His pyjama dressing at night done in beautiful satin prints—kimono tops over narrow pants—possibly the most instantly beguiling and attractive clothes anywhere. But he also had his share of "glamour" in very beautiful, very narrow sequinned dresses and pyjamas.

Although the couture did not make a big day effort, there were still two strong statements: the best at Saint Laurent, next at Ungaro. Regardless of how special they became, there was a message and that message was the suit. At Saint Laurent, the jacket—with a slightly extended shoulder—was usually in a fabric just slightly different from the fabric of its narrow skirt. One of his best looks: a grey tweed short jacket held by two buttons over a black sweater and pants. The coat over them (one that came out a few times) was dark-color mohair—wrapped, the shoulders broad. This was a key coat shape; the other being his very narrow Chesterfield. He narrowed and refined his ready-to-wear Chesterfield, and he showed it in dazzling bright blue with black velvet collar and cuffs; and black with black velvet. At Dior, the Chesterfield became more tightly fitted—almost an English hunting coat—with black velvet. Everywhere, the day skirt was narrow, two inches above the knee; the day pants, straight with a pleat at the top.

But the key piece was still the jacket. The only other day look of the jacket was at Ungaro, and one questioned how much of a "day" look it really was—for most women it would be an easy way to go out at night. Small jackets in subtle patterned fabrics, quilted in un-bulky small bits for texture, with slight notched collars often in velvet or quilting. They were superb, but what was amazing about them were the blouses underneath: Small silk tops that almost repeated the line of the jacket—wrapped over, constantly revealed.

What one remembers most at the couture this year was obviously not so much the clothes: meaning, this dress over that one, or this coat over that coat. One remembers the line and also the impact of nighttime dressing, of spectacle. Sometimes, as an American sitting at those collections, one felt that one had to view everything in a totally abstract manner. That none of it was intended to be taken literally and indeed possibly very little of it *will* be taken literally. But that was not really the point. What came out of it for us to share with you was this: that within our framework of dressing and for our lives there could be a different mood of dressing at night—one that is a little more engaging, far more appealing, and perhaps with what we're all just ready for—a little more ornamentation. Fashion is made up of these various thoughts, breezes that come along to delight, provoke—and sometimes provide. This season, the couture is sending strong messages of delight. ▽



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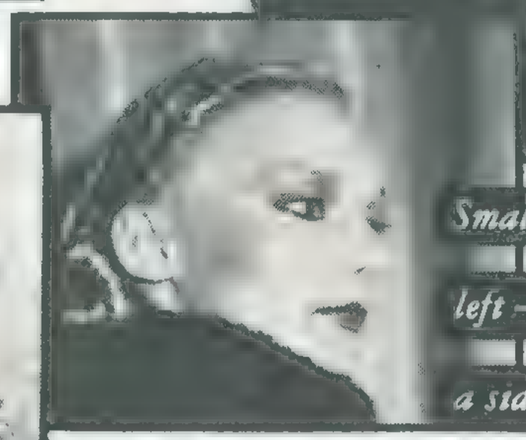


With all the narrowness, a sleek head — e.g., Christiaan's double-plaited braid and curl "bang," above



The chignon at Lanvin, left — off to one side, caught with large "gold" leaves





Small, neat long-hair look at Chanel, left — corn-rolled and twisted into a side chignon at the nape

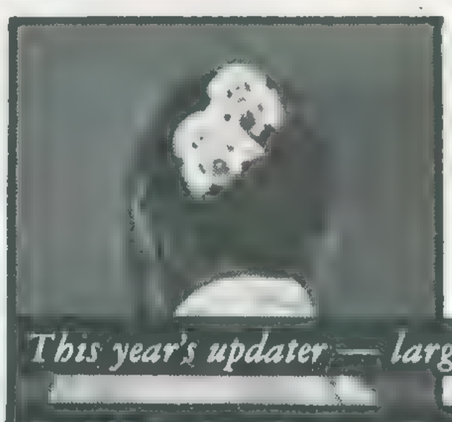
New look of a ponytail, left: rolled back, with Van Cleef & Arpels diamond-and-platinum clip. Hair, Harry King



Forties inspiration: rolled hair — Chanel style, above

Runway look at Givenchy, right: hair sleeked back, with a black veil and a pink rose — for the wit, the charm of it!



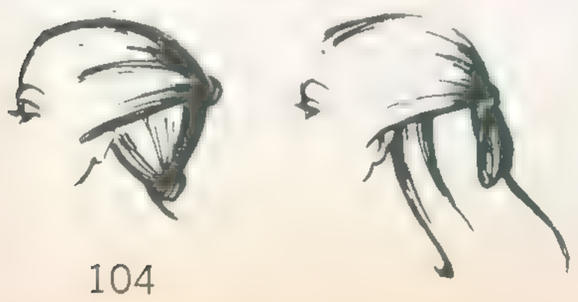


This year's updater — large jeweled "gold" combs, the way they looked at Dior, above



HAIR NEWS: IN PARIS THIS YEAR . . . *and at every collection, there was a narrowness, a sleekness, and it started at the top: little heads, small and neat — for day, for evening — with hair sleeked back, sometimes braided, often twisted into little chignons and pulled to one side, either at the nape or high on the side (the way it was done at Lanvin, above). Rolled hair, inspiration of the 'forties — was everywhere. As were delightful and witty adornments — the turners at night. Another look that ran through every collection: small hats — amusing ones in wonderful shapes, dazzling colors (for the whole story, see Eyeview). And veils (at Ungaro and Givenchy). And underneath — hair that was always sleeked back and smoothed. A few of the best looks from Paris — at a glance, above.*

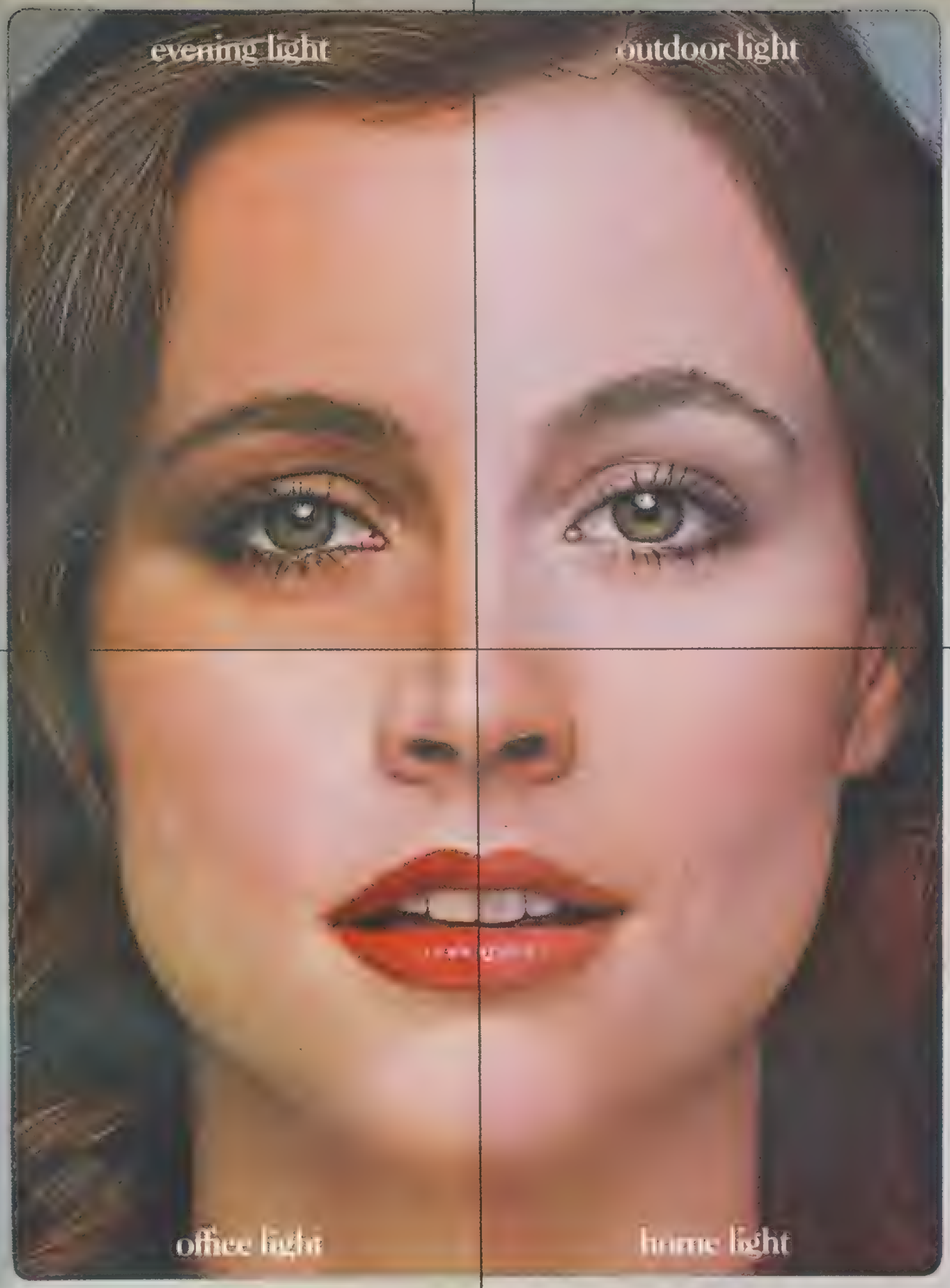
ROME Look for look, the best hair at the collections in Rome was seen at Valentino — the way it was done by Sergio Valente, Italian hair whiz and star-of-the-moment. One reason: at Valentino, there was a look of *hair* — clean, shining, swinging. With a line, a movement, an attractiveness not seen anywhere else. Two of Sergio's prettiest looks for Valentino, *sketched below*: hair pulled partly up into a ponytail and back into double chignons . . . held with gold barrettes, lacquered sticks, big combs.



The secret of the beautiful hair at the Valentino collections: the shampoo and herbal oil treatment conditioning Sergio Valente gave to each of the models on the morning of Valentino's show. The result: shining, moving, healthy hair. . . . On that note, Sergio Valente's shampoo shine-secret: a milk shampoo massaged into hair, rinsed with a light cool spray of water, never a jet stream. Less damaging, he says. Sergio Valente, 11, via Condotti, Rome.

The delight — the adornment — of a hair accessory at night. Three we like, above. *Top and center:* two versions of black-feather combs, one studded with rhinestones, the other, on a pavé rhinestone clip. From Madcaps. About $12. At Ann Taylor. *Bottom:* instant day-into-night accessory for hair — a large black silk rose . . . to tuck into chignoned or rolled hair — *anywhere!*

NEW YORK *Opening this month, the new New York salon of Charles Nicholas — Alexandre's "right-hand" Paris hair man. And in true European tradition (for that, read "service"), there are not only expert haircutters and stylists on hand, but if you happen to be there around noon, lunch, too. At 48 E. 57.*



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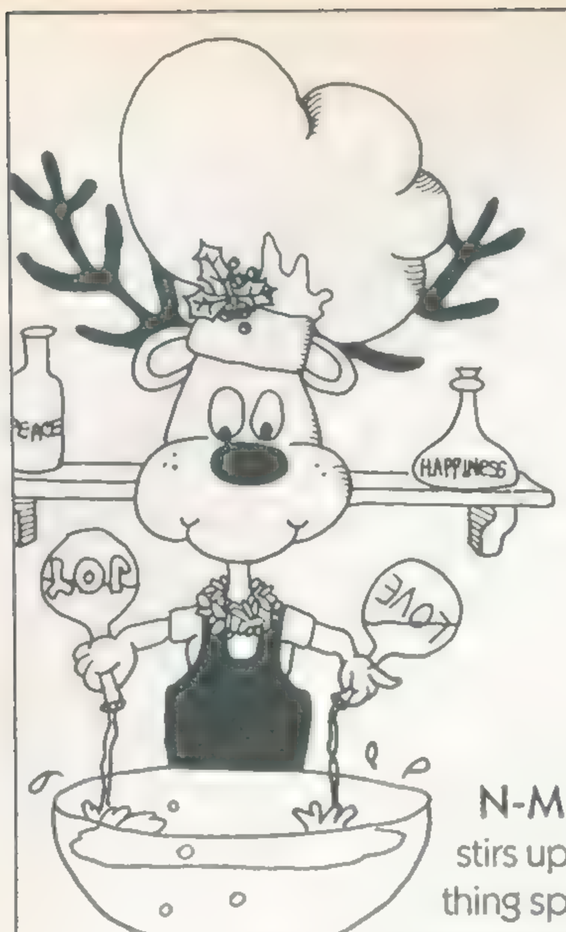
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Simply beautiful is the way to describe these classic separates from Tanner. The Chanel-style cardigan is an airy bouclé knit that's perfect for day or evening. Acrylic/wool in navy, lime green, or cream. Sizes S (6-8), M (10-12), L (14-16). $34. Tanner's long-sleeved blouse has a scalloped collar edged in piping to match your monogram and the cardigan. Polyester/cotton in white/navy, white/lime green or white/brown. Sizes 6-18. $25. Monogram $4. (Please underline last initial.) Add $2.25 for postage. Order by mail, or phone (617) 749-7830. Master Charge, Visa or American Express accepted. Send for our free catalog.

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Hair Now

New mood! New look!

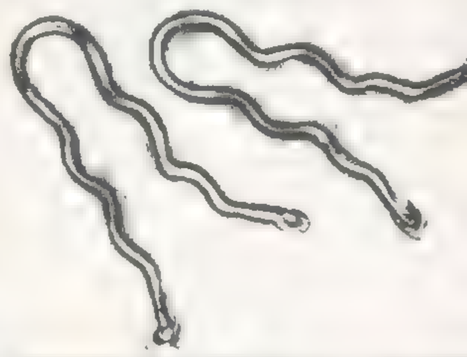
And it's happening primarily at night

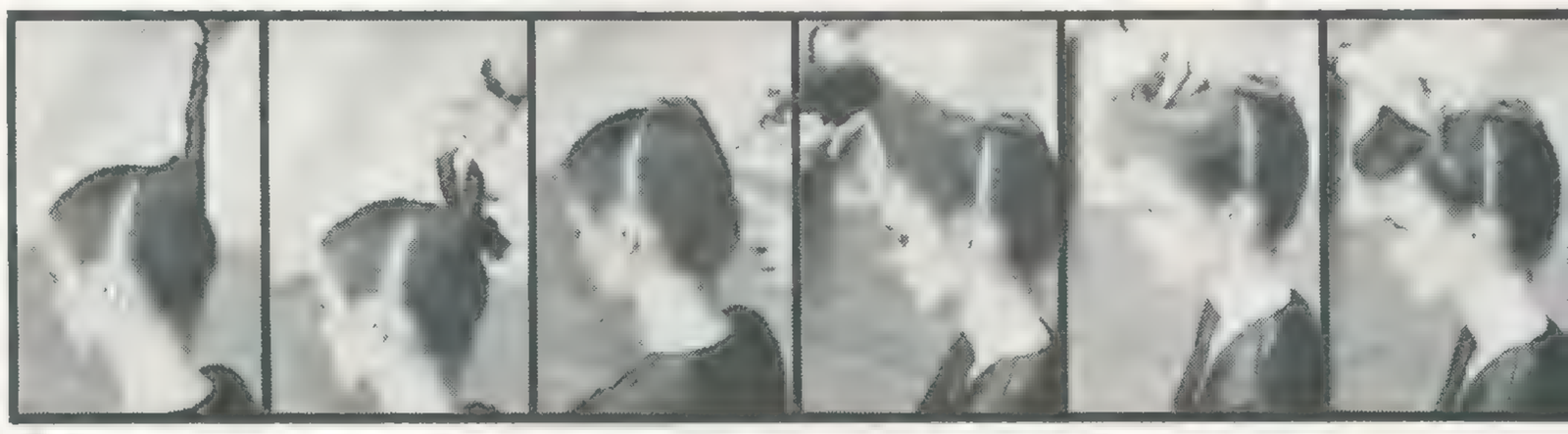


There's a whole new mood to hair (see Hair Now elsewhere in this issue), and one thing it has to do with is a smaller head, neater hair. Think of the narrowness in clothes this season, and it makes sense: with body-skimming clothes, you want hair in the same proportion. Which means more sleekness, more control, more of a definite line. Another thing you're going to be seeing more of — especially at night — is more style, more hair combed for an effect, but always with a twist that reads "modern" — as in the 'forties-inspired rolled hair, *above*, done by Garren at The Plaza. More looks: braiding — thin, narrow braids or big double-plaited ones. And chignons. You're going to be seeing a lot of them at night — this year's way, pulled off to one side. And adornments. In a season of "jewels!" — oversized combs. Jewel-encrusted hair accessories. Lacquered sticks. Pavé rhinestones. There's a whole range to choose from. And with upswept hair, nothing is prettier than an earring. . . . A few updaters we love: *Left*, the ultimate hair jewel — Cartier's string of pavé diamond stars, which can be worn as a barrette or as a hair comb. *Above*: for amusement! — two versions of Alwand Vahan's gold-star earrings. Tiny falling-star danglers, *top*; little half stars, *below*. *Right*: Alwand Vahan's gold wire hairpin that doubles as an earring. *Big photo, above*: Daphne de La Grandière rhinestone clips.









● You're going to be seeing it everywhere this fall: the look of rolled hair — but never retro, always with a modern twist. And whether it's rolled into a ponytail, a chignon, or swept up the way Garren at The Plaza did the step-by-step, *above* (look at the big picture for the finished version), the how-to is always the same: If you want a bang or some curl, part front hair away, pin, and leave for last. Brush the rest of your hair into a tail, twist until it's tight against your head, turn ends under, and pin in place. Loosely roll front hair, twist, and pin. Catch up on each side, twisting hair under, and pin in place.

Accessory information, next to last pages.

Seen on Parisian women *at the Bal des Petits Lits Blancs — the prettiest evening hair: rolled into braids, chignons, sometimes with a flower tucked in, almost all done by Maurice Franck and his assistant, Alexandre.*

Alan Lewis Kleinberg

Clairol introduces Luminize.*
The shade-of-difference conditioning treatment.



After Luminize, hair is just a lively shade or two lighter. In great condition, too.

Luminize is a brand new, bright new idea from Clairol. A conditioning treatment that turns on the lights in natural hair.

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Bon Appétit

Where your next meal should be coming from

Pace yourself: a slowdown may be your healthiest speed

Tension, pressure, rushing against the clock: you can disarm these dangers by listening to your inner rhythm

By Barbara Lang Stern

Are you aware of your inner clock? We all have one. Chances are you've experienced its action even though you may not have named it. For instance, you may have awakened just before the time at which your real alarm clock was set to ring. "Habit?" But that doesn't explain what inner mechanism is at work, measuring the number of hours that have passed and then giving the message that it's time to wake up.

Physicians and psychologists disagree about just what enables this inner clock of ours to keep ticking. Is it a function of our bodily rhythms—our heartbeat, metabolism, etc.?—in which case, each of us is a sort of large biological timepiece. Is it a mental pacemaker, dependent on our brain's ability to sort and classify a barrage of outside information that's constantly being picked up by all our senses? Or is it a combination of the two?

Regardless of how it works, our inner clock not only gives us some ability to measure the passing hours but it also provides us with a subjective sense of time, as that concept applies to each of us individually. When you've flown through different time zones, you've experienced the common phenomenon of jet lag. For days, your body may remain on *its own time*.

In a sense, we are all always living with the crucially important factor of our own subjective time. Different people are either more or less comfortable when operating at different paces. "I believe that part of it is genetic," says Ruth Dombrow, Ph.D., New York psychotherapist. "I do think that some babies are born on a much more active schedule—that there's a constitutional, temperamental factor. In addition, there are all our life experiences, especially the early ones, which combine with the individual personality to form, among other things, an optimum pace for each of us.

"The main thing is to be able to tune in to your own time and your own rhythm, and to be really sure that you're operating in consonance with that inner rhythm. Your pace may be slower than what's going on around you; but, if you're centered and comfortable within yourself, you *can* march to a different drummer."

On the other hand, if you make time your enemy—if you fight your inner rhythm so that you constantly feel harried and pressured—then you're living under a kind of stress and/or anxiety that can cause a great deal of emotional and physical discomfort or illness. Among the physical ailments that are medically related to stress are heart trouble, hypertension, headaches, backaches, ulcers, and other digestive problems. Stress also causes changes in the production of hormones and in the functioning of your body's immunological system that protects against disease.

But what about our desires for achievement or our realistic need to get certain tasks accomplished?

Dr. Dombrow points out that being in tune doesn't mean accomplishing less. "So many of us are running around doing nothing. We feel active, but it's not productive activity. It's not meaningful to us. It's another form of passivity—of letting the world happen to us, rather than being the creators of our own lives. Whether you're a business person having to meet deadlines or a homemaker going crazy pushing the kids here and there and never having a moment to yourself, you'd probably be more productive in the real sense of that word if you could let go of certain compulsions and listen to your own heartbeat, set your own standards and priorities."

"Sometimes, the way you use your time is bound to make others unhappy," acknowledges time-management consultant Alan Lakein in his book, *How To Get Control of Your Time and Your Life* (Signet). "You can never do everything that everyone wants. . . . You must set priorities based on the importance to you of the person doing the asking and the consequences if you don't do what's being asked."

You may come home from a job or project that has occupied your day. Now your family wants your attention. But you feel a need for some quiet time to yourself. Perhaps you ignore your inner voice (you may feel guilty about working) and plunge into a series of discussions and activities that fulfill your family's needs. Typically, your tension and resentment build. Maybe you control or hide them for a while, but eventually they're apt to surface or be sensed.

Has anything valuable really been accomplished? What might have been the result if you'd said, "I love you and want to be available to all of you, but unless there's some sort of an emergency, I also need an hour of quiet and privacy for myself"? Might some members of the family have taken care of certain chores? Despite some inevitable resentment, would an adolescent have learned to postpone immediate gratification, consider another's needs? Perhaps, relieved by your ability to get some time for yourself, you would also have recognized that at some level you really found satisfaction at being so sought after by your family. What might everyone have gained in this kind of exchange?

Kin Hubbard, a 1920s American humorist, wrote, "A bee is never as busy as it seems; it's just that it can't buzz any slower." But we all have a great many choices about how we pace our lives and what we do with our time. ▽



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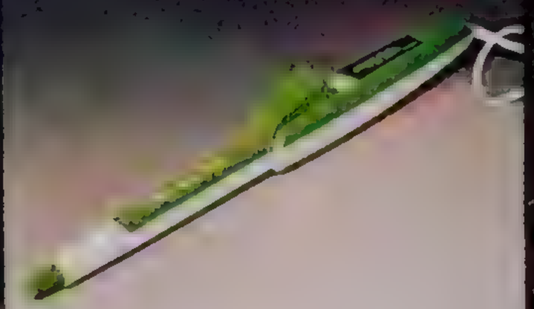
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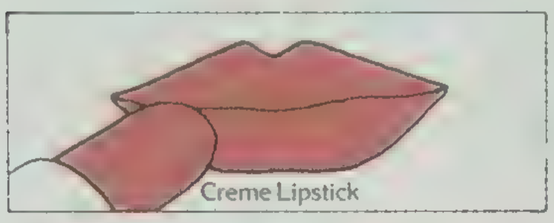
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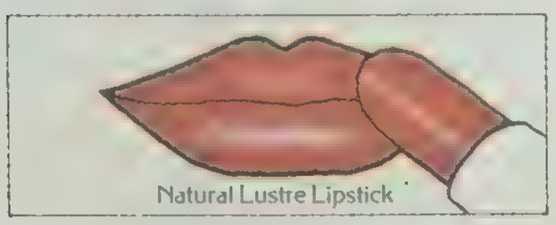
Until now, you had only two kinds of lipstick to choose from: either cremes or frosts. But creme color alone can look too dark and heavy on the lips. While frosted lipsticks often give you harsh, whitish highlights.


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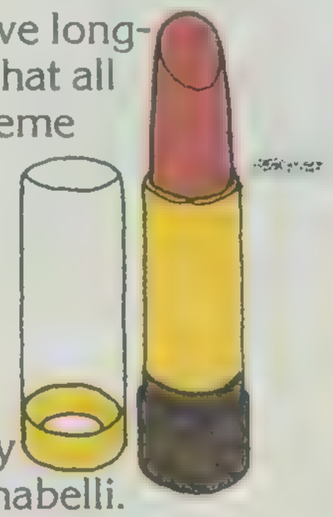

Natural Lustre Lipstick

And it's only when these two are blended in this special way can they give your lips the wonderful, warm, natural-looking color you see here.

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New Aziza Natural Lustre Lipstick. In twelve long-lasting shades that all give you rich creme color and soft frosted color in every stroke.



Aziza by Prince Matchabelli.



Coty. The face

Fall look created by Coty's acclaimed make-up artist, Wayne Franken.

Our model is wearing: Coty's Glowing Finish 'Beige Satin' Moisture Retention Make-Up; 'Frosted Plumwine' Bare Blusher; 'Winewood' Silkstick lipstick 'Mocha Shine' 'Starlight Blue' and 'Caramel Icing' Softshadow Lotion and 'Black/Brown' Thick 'n Healthy Mascara.

© Coty, N.Y.

of fashion.

Fall fashion forecast: color is the necessity.

This fall, in an environment filled with beiges, greys, mushroom and stone tones, you will feel one definite need. The need for warm, intense color bringing it all to life. For wines and berries, burgundies and plums. In the midst of all the texturing and layering you will find the important deep colors pulling it together.

The face is the focus:
Glowing with warm, deep, sultry color, the face is the star of the show. Sheer layering of color, often monochromatic: eyes, lips, blush all in the same hue. The deep berry reds of the forest. Rich polished cherry woods. Mahoganies. Wines.

The Foundation: Glowing Finish Moisture Retention Make-Up. Proven: retains more moisture than all the leading cream make-ups. Beautiful, smooth, glowing color. Enriched with hydrolyzed protein, Vitamins A and D.

The Blush: Glowing Finish Bare Blusher. A softly glowing sheer powder blush. Beautifully blendable in new Frosted Maple and Frosted Plumwine.

The Lips: Silksticks. Smooth, silky color with hydrolyzed protein for irresistible softness. New Forest Deeps: Wild Cranberry, Winewood, Sultry Mahogany and Forest Berry.

The Eyeshadow: Glowing Finish Softshadow Lotion. The water-based lotion eyeshadow. As gentle as it is beautiful. In lightweight moisturizing, satiny, long-lasting colors.





Fall fashion by Cesarani, winner of the prestigious Coty Fashion Critics Award, presented by Coty to American designers of outstanding achievement.

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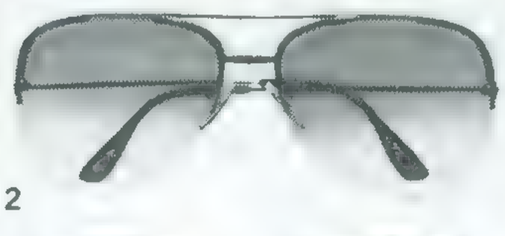
Eyes only

Cold-weather news *Ski lenses, the right makeup...Paris "chic"*

Best color in a ski goggle this year: rose (as becoming as makeup!) heightens contrasts, sharpens details, improves depth perception. Bausch & Lomb's ski goggles, *above,* are outfitted with a removable lens for changing to grey for brighter conditions, clear for night. **Beauty tip:** Fine time to go without makeup—when you're wearing goggles, you can hide behind the tint! Pat an emollient cream all around eyes to seal in moisture. Good "substitute" for mascara: a dab of petroleum jelly on lashes—better yet if they've been dyed (to consider if your sport's outdoors).



1



2



3

● New balancing act: eyeglasses and makeup, made all the more important now that lenses are tinted. Three basic shapes in a frame this fall and the makeup color each calls for: **1.** Yves Saint Laurent's bold take on the full-view frame—in tortoise, with a gradient lens (for Renaissance). The makeup cue—from YSL's own collection: Offset the dark shading and the size of the frame with bright lip color, like the shades in his makeup line. Two that look especially new and strong: his orange and violet. . . . **2.** Some of the best, most modern glasses this fall are rimless, with a neutral gradient tint (these, L'amy of France exclusive for Avant Garde Optics). To help your skin tone hold its own with grey gradients, Jerome Alexander advises a range of plum/pink colors, with special emphasis on highlighting and contouring cheeks (the focus in a rimless frame) and plum lip color. For eyes, purple on the lower lid, grey in the crease. . . . **3.** With clear prescription lenses, the color interest is the frame—here, a variation on the classic rounded shape, in berry-toned "tortoise" (Elizabeth Arden Eyewear by Shuron, Division of Textron)—eye makeup is all-important. Elizabeth Arden suggests a palette of deep berry shades, the darkest in the crease. Line upper and lower lids with a soft pencil. Mascara: two coats in a berry-tinged black that plays along with frame color.



Real glamour: big cold-weather glasses to wear with hoods, hats, scarves—*left,* the way we saw them at Courrèges' couture collection. . . . **For snow sports or everyday:** *Below left,* mountaineering glasses with mirror lenses and leather side shields to block peripheral wind and glare. Bausch & Lomb. . . . *Center,* Porsche's new aviators, with a frame of black anodized steel (like the watch) and removable, interchangeable tinted lenses—one pair brown, one grey. Carrera/Porsche Design. . . . *Right,* black plastic frames racing-striped silver, with mirror lenses. Private Eyes. Eyewear information and stores, next to last pages.

Pure glitter: rhinestone-studded frames making a comeback, thanks to "punk" and nostalgia for the fifties . . . "legitimized" when Muriel Grateau showed them in her collection *(right)*! Ultimate Spectacle, NYC, and Revue Optics can't keep them in stock.





Abandon yourself to Amazone.
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Body Now

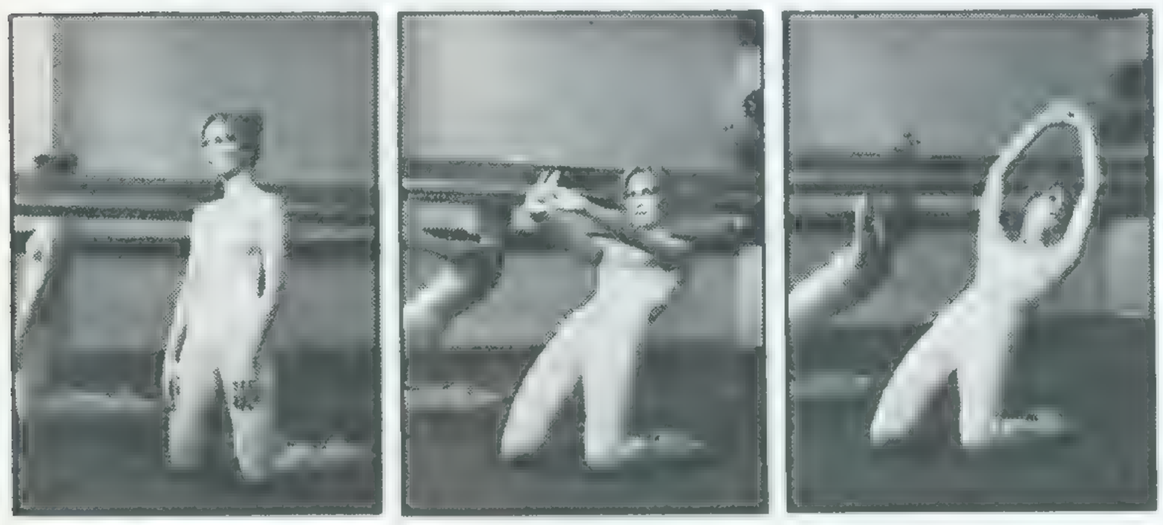
Who exercises where—

Body-toning secrets from women in great shape...

Are gymnastics, such as tumbling, working out on rings, and parallel bars, the kind of exercising any woman can do? Olympic skiing champion Suzy Chaffee thinks so. Three times a week, she spends an hour at The Gym (305 E. 47 St., NYC) performing movements like the "extension split," big photo, above, and the "nest," inset. Suzy is a perfectionist, does each movement until she gets it right, finds the thrill involved in doing gymnastics as exhilarating as that of free-style skiing. In fact, she's convinced, and rightly so, that learning to take a risk with your body and pushing yourself to your physical limit does more than just tone and firm your body—it gives you confidence and emotional strength in business and personal relationships.

According to The Gym's owner, Gary Novickij, gymnastics are for anyone interested in them. He teaches women of every age—from nine to sixty-five! Each woman works at her own level, says Gary—all of them improve flexibility and strength, especially in the often-neglected upper part of their bodies.

Even though she stays fit all year round, when actress Cornelia Sharpe, below, signs up for a movie (as she recently did for TV's S*H*E), a crash shape-up course is a must, because cameras add pounds. Cornelia's favorite workout spot is The Lotte Berk Method, where she goes for an hour of rigorous exercising each day, one of which is worked out for you to do at home—how-to, right.



Among the exercises you can learn to do at The Lotte Berk Method (23 E. 67 St., NYC) is this thigh stretch, which Cornelia Sharpe does, at left. Start on knees, lean back—slowly building up to ten times. Most important: Keep your back straight. . . . More Lotte Berk—Awake, Aware, Alive by Lydia Bach (Random House), $8.95.

● What are the "hot" exercise spots in Beverly Hills these days? Phyllis George and Cheryl Tiegs go to Richard Simmons of Ruffage, 9306 Santa Monica Blvd.; Candice Bergen and Ali MacGraw, to Ron Fletcher, 9545½ Wilshire Blvd. K-I-M, Kim Lee's exercise salon, is where actress Jane Seymour, *left*, improves her posture on the famous Universal Body Reformer (also installed in the Gregory Peck family's gym). You can do Kim's posture improver on your own—just remember to keep back flat.



Sublime inspiration, below: a sleek, skin-thin iridescent exercise suit (and the colors!). It makes progress impossible to miss. Flexatard by Gilda Marx. Where to find, write: Flexatard, 1544 Twentieth Street, Santa Monica, CA 90404.





4 Fantastique Eyeshadow Palettes shown: Les Contraste #906

Photograph and Makeup Design by Serge Lutens. Model wears colours shown.

7 Fantastique Eye Colouring Pencils shown: Parrot Blue #268

5 Fantastique Nail Enamels shown: Papua Red #672

6 Fantastique Rouge Pompon (Blushing Cream) shown: Baby Rose #858

6 Fantastique Lip Glosses shown: Lychee #261

5 Fantastique Lipsticks shown. Papua Red #672

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Clothes: Eleanor Brenner Collection
Photography: Michael Doster
Hair: Victor and Rosario, La Coupe
Jewellery: Cartier

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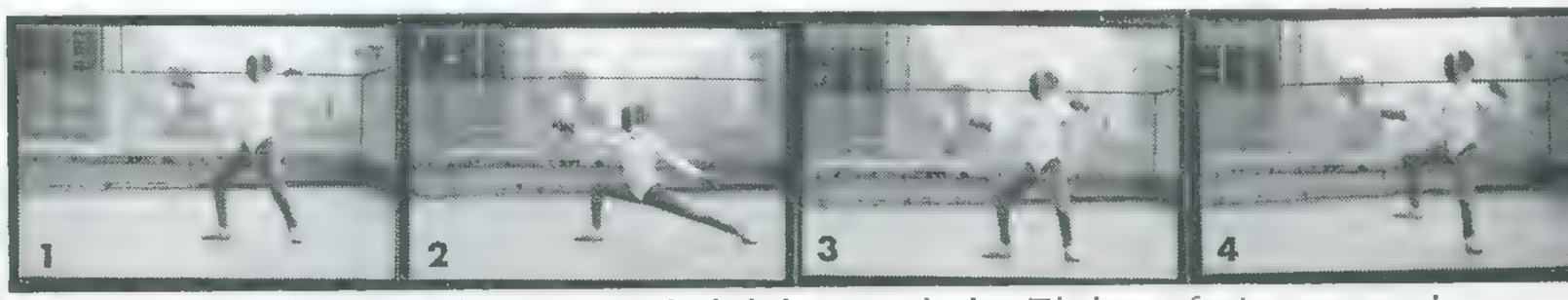
Body Now

Offbeat exercise

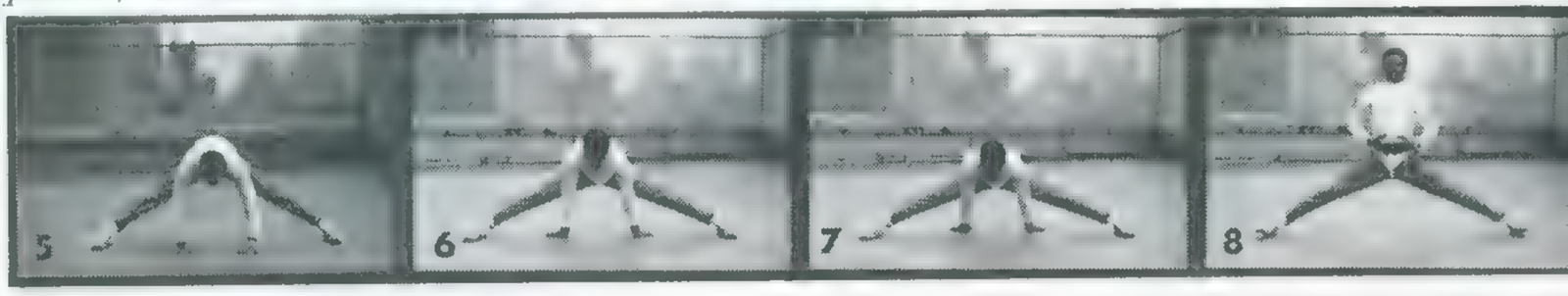


Roller-skating, fencing, flying a kite... fresh ways to keep fit

Newest fad: roller-skating, *right* — a super way to get/stay in shape, sometimes without even changing your clothes. All you need is pavement, park, or a rink — and some rented wheels. Add loud music and it is a rollerdisco like the terrific new "rollerballroom" — Village Skating, 15 Waverly Place, NYC.



One of the benefits of fencing is the precise control, the balance you develop. The bonus: fencing tones muscles, trims flab. Ed Ballinger — a member of the 1976 Olympic fencing team and an instructor at the YWCA, 610 Lexington Ave., NYC — says warm-ups are a must, has his classes work out for ten minutes before they touch a foil. He demonstrates classic positions, left to right, above: 1. En garde. 2. The lunge. 3. The recovery. 4. Recovering again — this time on one leg to build muscles, improve balance. To loosen up tight muscles, below, 5. he spreads his legs wide, bends forward, touches the floor; 6. pushes further backward till his hands are parallel to his feet; pushes further backward, 7. as far as he can, then returns to his original position, 8. limber!



Jog in place on a bouncy mini-trampoline — small enough to keep in your office, use when you can't get out for lunch. Designer Holly Harp, below, has one in her office, another at home that she works out on for ten minutes every morning. The Pacer-Mat is set on shock-absorbent legs; costs $199 ppd. Order from J.P. Netter Enterprises, 7046 Hollywood Blvd., Suite 211, Los Angeles, CA 90028.

At Harvard, medical students and staff practice the fitness they'll be preaching. They take "health" breaks, spend lunch hours disco dancing at their version of Studio 54 — Building A! A lunch-hour alternate: volleyball.

● Go fly a kite. It's an art, a science, a sport — just try to get one soaring without running, jumping, reaching, retrieving. You can get beautiful butterflies and birds and rolls of bright-colored reels of string at Go Fly A Kite, 1434 Third Avenue, NYC. Or make your own. Directions, info, can be found in *Kites* by Tsutomu Hiroi (Pantheon), $4.95.



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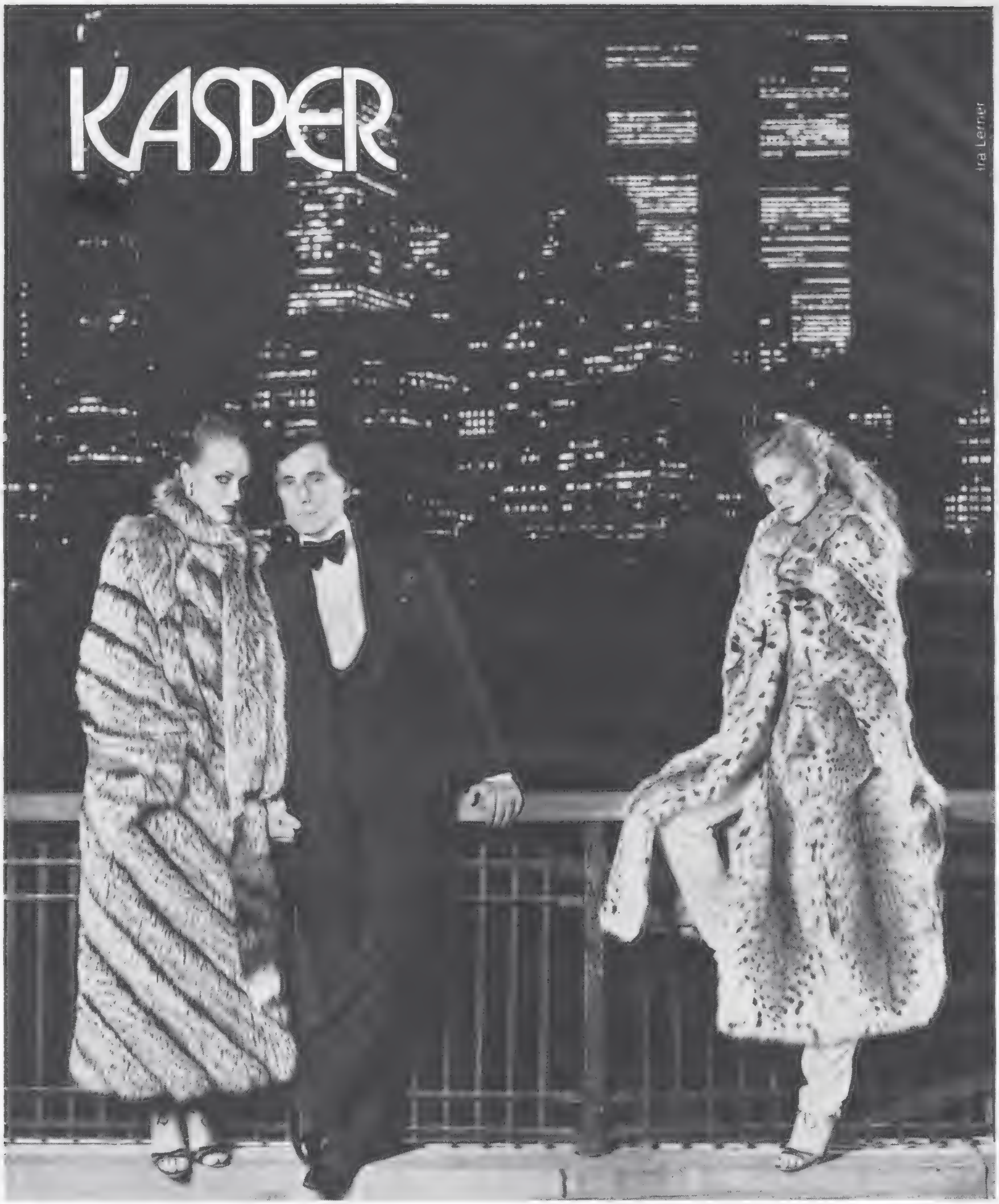
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Photograph: Scavullo Jewelry: M.&J. Savitt Teddy: Shu-Ba Shoes: Carina Nucci ©Burlington Hosiery 1978

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Beauty Now

Makeup places to go

Where to take makeup lessons, learn techniques, get tips



The girl behind the Clinique counter is apt to computerize your skin before giving you any makeup tips: e.g., oil-free foundation if your skin is oily—no cream blusher! There are loads of product/color testers to try out; best of all, there's no push, no pressure. . . .You'll pick up lots of tips as Christine Duval makes you up. Example: For eyes, start with mascara, three coats of it, let dry, then do liner, shadow—come out looking glorious. One hour session, including how-to's. $50 at Henri Bendel, 10 W. 57th St., NYC, (212) CI 7-1100. Or at 1714 Sansom St., Philadelphia, PA, (215) LO 3-1141. Call for appointment.

Most places where you find Jerome Alexander's makeup, you'll also find his Disco Dust—plus super ideas for using it. A gleamy powder, you dust it on your face, shoulders, cleavage, and through your hair—and glow! Eight gleamers in a kit, $22.50. At Macy's, Neiman-Marcus.

Mini-movie of how to put on your makeup at 8:00 A.M. A makeup show-and-tell—it does it step by step, just as you do before rushing to the office every morning. You find out how to correct, conceal, highlight, layer, blend—the works. The film is making store rounds this month—to see where it is playing when, look below. Afterwards, you can have a makeover of your own at the Princess Marcella Borghese counter in the store. We think the film is chock-full of tips, give it four stars. From the chatty script, "I use some lubricant around my eyes, just where the little creases form when I smile. I pat it on, and the more I can press it in, the less it interferes with my makeup. . . . I use an Eye Primer Pencil to highlight my good features, like the little hollow in my upper lip. . . . Once you have foundation on all over your face, put a little more on your fingers so you're not wiping it off while you put it on. . . . I'm careful to blend blusher down over the cheekbone, not up towards the eye. Blending into the eye area can actually make eyes look smaller." For more terrific tips, see "The Secret Transformation of Ardith Berretini" at Bonwit Teller, NYC—or at Neiman-Marcus, Dallas, Ft. Worth, Atlanta, and Northbrook, Chicago, the weeks of October 2 and 9. The weeks of October 9 and 16, it's playing at Neiman-Marcus, Bal Harbour, FL, and Frontenac, St. Louis.

● *Learn a thing or two about makeup from Glenn Roberts, the man who trains all the other makeup experts at Elizabeth Arden. He's on tour, will spend practically a whole hour charting out your new makeup plan—with day and night variations—then have one of the whizzes he has taught make you up. Consultation—and makeup—$25 at Sibley's in Rochester, NY, from October 16 through 20; at Saks, Beachwood, Cleveland, November 6 through 10. . . . There's always a pro at the Barbara Walden counter where cosmetics/colors/advice for Black skin and dark skin is the specialty. He/she will diagram your new makeup, whisk it on you, answer questions—and show you how to do it all.*



More makeup lessons at: The Makeup Center (150 West 55 St., NYC) where pros, like Sajata, *left*, work from huge palettes, brush on color to contour, highlight, get you glowing. Makeup, $12.50; Q's and A's, gratis. . . . A makeup consultation/lesson is free at Merle Norman — pop in any time for tips, makeup, techniques. For the spot nearest you, call (800)421-2010. . . . Françoise Letellier, (212) 688-7122, gives info-packed makeup lessons with a follow-up, plus this little eye-opening trick: Pencil light blue on the inside rim of eye (see *right*), dark all around it, makes eyes look bigger, whites whiter.



What becomes a Legend most?



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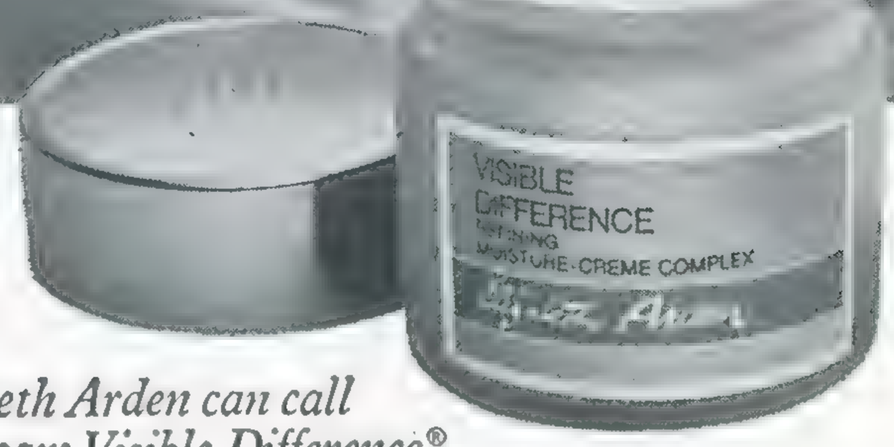
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NOTICE the changes in this series of paintings done in the last five years of Van Gogh's life. His style, the colors he used reflect his growing self-awareness. The final self-portrait was painted just months before his suicide.

In his brief career, spanning only 10 years, Vincent Van Gogh produced a torrent of work. Close to 1,700 of his works survive. Yet he sold only one painting in his lifetime, and that for an equivalent of only $80.

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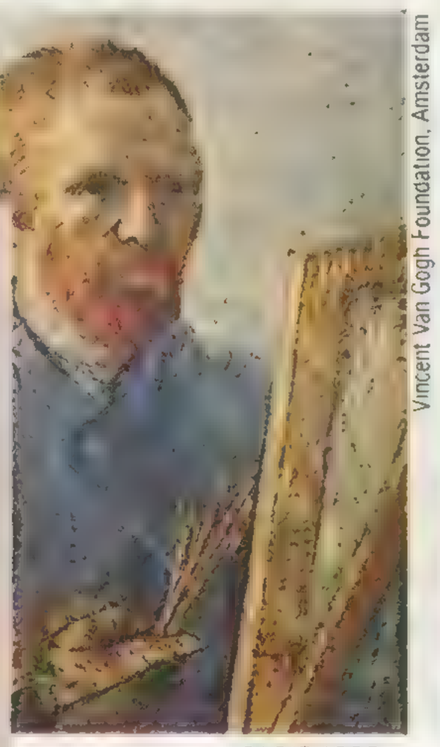
Rijksmuseum Kroller-Muller, Otterlo

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Vincent Van Gogh Foundation, Amsterdam

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PARIS 1888



Fogg Art Museum, Harvard U., bequest of collection of Maurice Wertheim

ARLES 1888

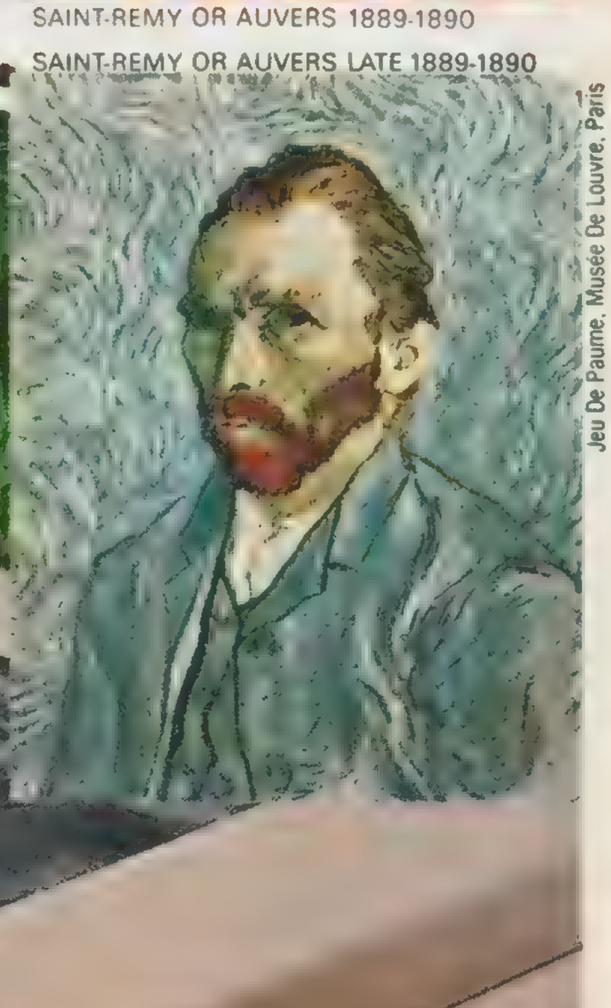


Nasjonalgalleriet, Oslo

SAINT-REMY OR AUVERS 1889-1890



SAINT-REMY OR AUVERS LATE 1889-1890



Jeu De Paume, Musée De Louvre, Paris

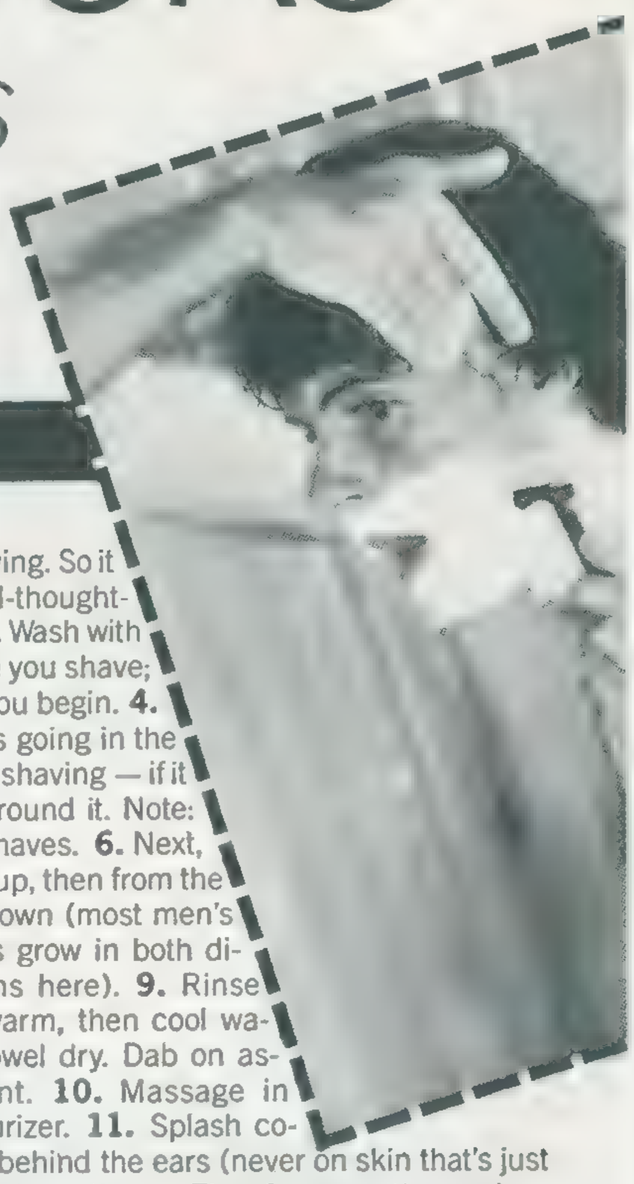
Actual book size: 9¼" x 12¼".
Illustrated slipcase, hard covers.
188 pages. 160 illustrations,
72 in full color.

Men's Looks

Shave systems

Now

New key to good skin care



Why does a man's skin rate special treatment? The daily "trauma" of shaving. So it stands to reason that good skin care for men starts with an efficient, well-thought-out shave system. One good technique (the one you see on this page): **1.** Wash with soap and water. **2.** Rinse well. **3.** Lather with cream for protection while you shave; wait 30-60 seconds to give the cream time to soften the beard before you begin. **4.** Hold razor under warm running water. Start on sides of face — always going in the direction of hair growth. (Easy test: run your hand over your beard before shaving — if it scratches, you're going against the grain.) **5.** Hold nose and shave around it. Note: Shaving is a two-handed process, one hand holds skin taut, the other shaves. **6.** Next, tough hair around your mouth. **7. & 8.** Neck area: shave from the neck up, then from the chin down (most men's beards grow in both directions here). **9.** Rinse with warm, then cool water. Towel dry. Dab on astringent. **10.** Massage in moisturizer. **11.** Splash cologne behind the ears (never on skin that's just been shaved). . . . Tips for smoother going: Shower first — the steam helps make shaving easier. For the closest shave of all, shave twice — first, with the grain; then, after light relathering, against it. The down-to-business skin care/shave system this technique is based on: Aramis' 4-step strategy. It starts with Double-Action Face Soaps and a choice of 3 shave products — for heavy beard, normal beard, sensitive skin. It winds up with a soothing aloe-rich astringent and two new Sun-Bronzed Moisturizers — emollients with just a hint of healthy color to streak over cheekbones, bridge of nose.


1


2


3


4


5


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7


8


9


10


11

If you've been using Chaz cologne, now there's a Moisturizing After Shave Balm to match — to keep skin soft, scent going — along with six new Chaz-scented products for body and hair. . . . The soothing/smoothing finish for Lagerfeld men: new Lagerfeld After Shave Baume. Creamy. . . . More help for shaving from Flori Roberts' Tough Pre-Shave, a fast-working primer that takes the place of a foam, and After-Shave Balm — both scented with "Him.". . .

Some of the best, most modern skin cleansing systems are based on exfoliation, the sloughing of dead cells on the surface. (Shaving does it daily. Result: that smooth after-shave feeling.) For everywhere you don't shave — cheeks, forehead, nose, where skin is oiliest — there is a Facial Skin Cleansing Lotion, Formula 405, and cleansing mitts with that same workmanlike action to clean and "clear" your skin. At Macy's, Robinson's.

● Saving scalps: Ron Lee has made it his practice — keeping scalp and hair in good healthy condition with massage, tonics and treatments. 50 W. 57 St., NYC. (212) 245-9135. Alan Lewis Kleinberg

(Advertisement)

"I don't think it will be bad to be 40 if I look 35. But, if I am 40 and look 45, I won't be very happy."

■ Sharon Levins has years ahead of her be fore she reaches forty. But she's taking car of her appearance now so that she can con tinue to look her best.

She feels a woman's face is an importan part of looking good.



"Before I look a someone's body c their clothes, I look a their face."

Sharon takes goo care of her face nov and intends to co tinue doing so.

She uses Oil o Olay every day to moisturize her skin.

"I feel Oil of Olay is an investment in m skin."

"I like the smell of it and I like the fact th it's not greasy. A lot of moisturizers I hav used, I don't care for the smell. And they a very greasy."

Like many women, Sharon wants to fe she is doing the best for her skin.

"I hope that I will have nice skin ten yea from now."

"... it makes me feel better that I do ca for my face."

BEAUTY TIPS

1 How to have beautiful, natural-looking lashes: after you apply your mascara, brush them with a small mascara brush. They'll separate better for a more natural look. Then apply a second coat of mascara.

2 Make a brew that makes your hair shine. Nettle is an herb that's long been known to give hair a healthy sheen. Buy some at your health food store. Pour boiling water over it and let it steep. Then strain out the nettle, let the brew cool and use it as a rinse after your next shampoo.

3 Take a good, long hot bath. Follow it with a cold, cold shower. It'll make your skin tingle.

4 Don't forget these trouble spots: elbows, knees, and heels. Rub them with half a lemon. Then apply a little Oil of Olay. They'll feel so soft and smooth!



– Sharon Levins
San Francisco

L'ORÉAL

Birds of a Feather

NATURE'S NEW NATURALS UNMASKED BY L'ORÉAL



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L'ORÉAL LIP ACCENTS

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Beauty Now

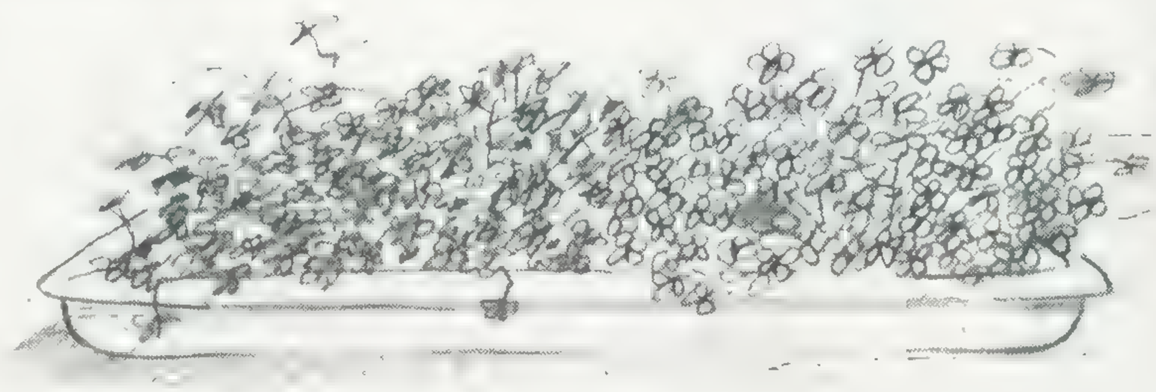
A fresh green world of ideas



Grow greens!
Wear greens!
Bathe in greens!

Coming up now, a great new green for eyes. It's a deep, dark, foresty green but sheer — that's the point. So it goes on like the barest veil of dark color. You can sweep the color over your lids and up at the sides with Aspen Green powder eye shadow from the new Maybelline Blooming Colors collection. . . . You can also line the eye — and smudge it — with Bonne Bell's new Evergreen Pencil.

To green-up the bath — Celebrity's aromatic new Herbal Bouquet Luxury Perfumed Soap . . . . Fern-scented Mouson Luxury Soap from Germany — they are the dark, dark green of the Black Forest . . . . Big in England: herbal baths. One of the most soothing, New Age Creations' Deep Forest Bath, laced with pine, spruce, and cedar . . . . Vitabath's Spring Green, gelée smooths, cleanses, smells heavenly!



HERE'S A VERY GREEN AND GROWING IDEA — THINNING, TOO. SEEDS FOR EIGHT OR SO CROPS COME WITH A PLASTIC TRAY: YOU KEEP IT MOIST, AND IN TWO WEEKS YOU'VE GOT THE MAKINGS OF A GOOD HEALTHY SALAD RIGHT ON YOUR WINDOWSILL. FROM THE HORCHOW COLLECTION. TO ORDER: 800-527-4535. ANOTHER WINDOWSILL WAY WITH GREENS — FERNS: NORTHERN EXPOSURE IS BEST. WATER WELL! THE MORE, THE MISTIER . . . AND THE BETTER FOR YOUR SKIN.

Think of the sun-warmed pines of Italy's Adriatic and you've got it — the glorious scent of Pino Silvestre soap. It's for men (who says you can't share it?), comes in a pine-forest green leather case.

More fresh greens: Vaseline Intensive Care Herbal Lotion keeps hands and body chap-free and fragrant, come winter. . . . Frances Denney's Herbal Body Moisturizing Lotion is a creamy blend of pine needle extracts, juniper, and other soothers. . . . Soothing too, a small pillow stuffed with pine needles (the next time anyone goes to Maine) to surround you with scent while you sleep.

Balsam or balm? According to Webster's, it's one and the same thing. Well, if that's the case, what could be more wonderful than Wella's Balsam Conditioning Shampoo? It really is the greatest balm for weary-dreary hair. And it smells good and green too! Dial's slipped some into their new Herbal - Balsam Shampoo — for the same hair-healthing reasons.

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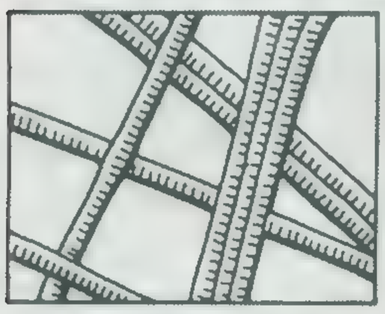


Illustration of the type of collagen found in young skin... and in P.S.S.

In a recent independent research study, a significant number of women testing Penetrating Skin Supplement noticed a difference in the way their skin felt the first week. The exclusive combination of ingredients in this remarkable new Swiss creme formula provides your skin with a unique complex that is very much like the components of young skin. The moment you put it on, it vanishes into your skin... down to the very roots of your beauty, leaving your skin with the proteins and natural dermal collagen young skin has in such rich supply. Your skin looks noticeably younger. Smoother. Firmer.

SUPPLEMENTS THE ACTION OF YOUR SKIN'S OWN GLANDS.



Illustration of Unmoisturized Skin.



Illustration of Moisturized Skin.

Protection against lines and the aging effects of dryness begins in the moisture-producing glands that lie deep below the surface of your skin. Dorothy Gray's remarkable new skin supplement creme reinforces the moisture-producing action of those glands. The benefits are dramatic. As it quickly seeps down between layers of surface cells, it helps your skin recover its own moisture-holding ability... to prevent the loss of moisture that causes fine lines. With regular use, it can help prolong the young look of your skin.

THE YOUNGER YOU START THE LONGER YOUR SKIN WILL STAY YOUNG LOOKING.



Leading dermatologists now acknowledge that the key damaging factor in premature aging of the skin is ultraviolet light. Wrinkles, crow's feet, deep furrows by the nose, liver spots... all the things we used to think were caused only by age are now thought by leading experts to be caused principally by constant over-exposure to the sun's ultraviolet rays which flood our world even on dark days. Penetrating Skin Supplement, regularly used, may help protect your skin against the premature aging effects of overexposure to these rays. And if you haven't the sign of a line yet, now is when you need Penetrating Skin Supplement most... before the collagen in your skin that helps keep it young becomes damaged. Once the damage is done, it can never be undone.

Wear Penetrating Skin Supplement as a "second skin." Night and day. Under Make-up or without.

Beauty Now

Henna from head to toe!

Henna's happening everywhere not just on the hair. See where!



Body Henna. ***Slathered all over, neutral henna acts as a slougher; leaves skin soft, smooth — so says Raymond & Nasser (747 Madison Ave., NYC), where their own Iranian-grown henna does wonders.***

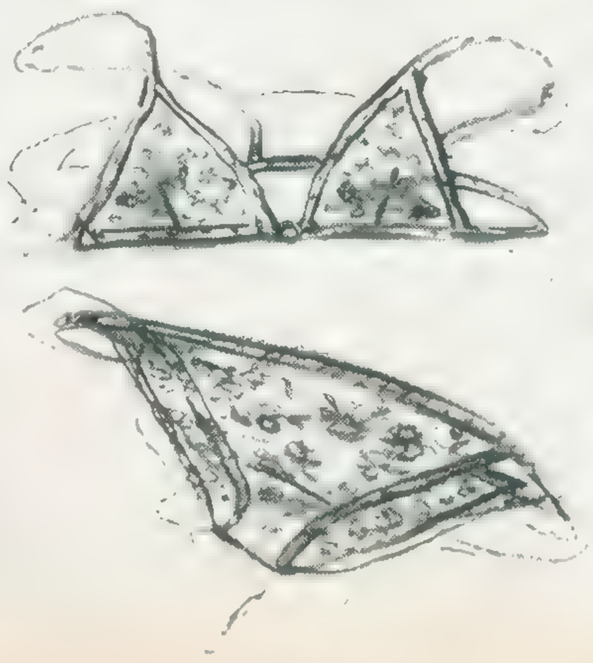
Believe in the wonders of natural henna. King Solomon's mother did. And Cleopatra. Now henna is more than a hair colorant. As conditioner, protector, nourisher, toner for face, skin, nails, bosom, lips, it's bestowing its blessings all over the body. Henna's a plant *(Lawsonia inermis)* with every part used: leaves for lighter red colors; roots for dark tones; stems, neutral henna. A natural! In a year of naturals!

Neutral henna for nails seems to give them clear, shiny gloss; makes them strong. Treatments now at Il Makiage (107 E. 60 St., NYC). Henna for bosom. Just a rosy blush . . . at the very tip. (Another Raymond & Nasser idea.)

HENNA *FOR HAIR REPAIR*. NEUTRAL HENNA APPLIED AFTER A PERM — GIVES BACK SHINE STRIPPED AWAY AND HELPS RESTORE ANY DEPTH OF COLOR LOST IN THE PROCESS. ADD ALMOND OR OLIVE OIL FOR EXTRA CONDITIONING. TREATMENTS AT YVES CLAUDE (425 MADISON AVE., NYC).

Henna mixes with naturals for new effects. Henna with eggplant for rich aubergine highlights or with wheat germ for thicker, lusher texture.
Henna with camomile (Clive Summers, 212/751-7501), ideal for blond hair.
Natural henna (use double application) for covering greying strands. This new "fill-in" process from Resca/Lintermans (21 E. 62 St., NY).
Henna hair-care products: Conair Henna Conditioner, 60-second treatment especially good for damaged or overprocessed hair.

Henna to wear. The new "neutral" — one of the hottest colors for a slip, a bra, a bikini, whatever. This duo, *below*, by Ora Feder.



Henna *for the face!* A special henna for wrinkles — when the henna hardens, it helps tighten the skin. At the Raymond & Nasser salon.

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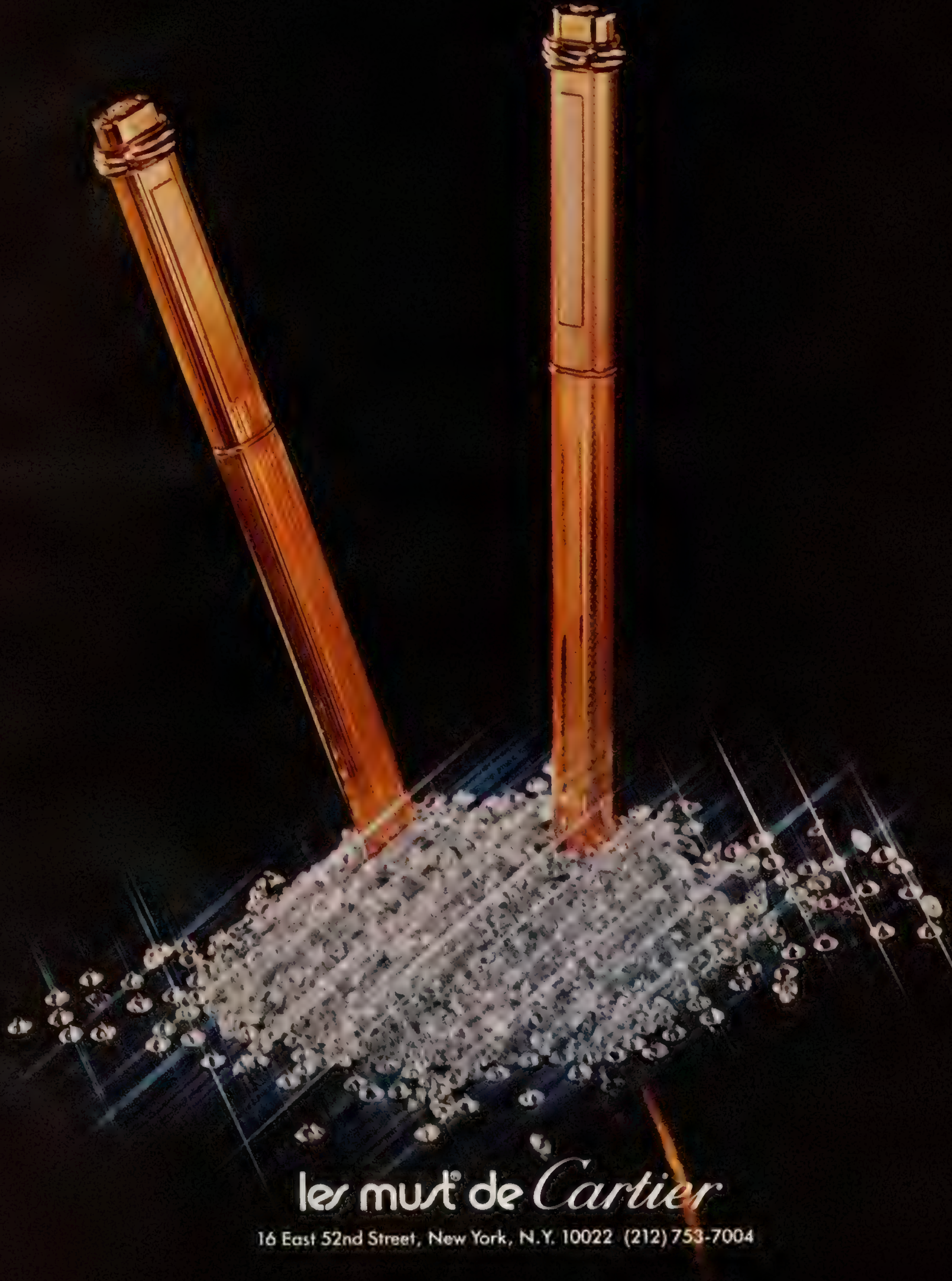
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How to rate your doctor for exercise advice

Is he a runner? Does he work out at the "Y"? What about his weight? And smoking—has he quit?

By Charles T. Kuntzleman, Ph.D.

Some physicians become so preoccupied with testing and illness, they don't always listen to their patients. And, although they mean well, doctors often seem to block potential exercisers—they make exercise mysterious, when it's not. Exercising is as natural as breathing. Your body was made to move. You've got to use it or you'll lose it. It's that simple. The sad thing is that too few doctors look at exercise in this way.

Most physicians were graduated from high schools and colleges where physical education programs weren't worth a hill of beans. To compound the problem, medical schools provide very little training in exercise physiology. No wonder so many doctors have negative or ambivalent attitudes about exercise. Most are at a loss to tell you the type, amount, duration, and intensity of exercise needed for good health. When asked about exercise, they cover themselves with such simple statements as, "Get more exercise." That kind of answer is too general. It's like telling a diabetic to get more insulin. No qualified doctor would prescribe medicine in that manner. Why should exercise be any different?

Even those few doctors who provide adequate exercise information are usually not motivators. They can tell you how much and how often, but that's it. They can't give you advice on how to keep you at it.

So how do you select a physician who's competent in the area of exercise and exercise physiology?

First, find out if the doctor has the traditional medical background—medical school, internship, residency, specialty boards, hospital affiliations, and county medical board approval. These steps may qualify doctors to practice medicine, but not to give exercise advice. For that, they need more training. And most of the training is based on experience rather than on theory.

I asked several leading physicians how they would select a doctor who really knew a lot about fitness. Paul Hull, M.D., a cardiologist in Portland, Oregon, and an avid runner, feels that the most important criterion is whether or not the doctor works out vigorously and regularly. Other considerations for Dr. Hull are: active participation in the YMCA or a similar organization, trim weight and not smoking. "Heed not the counsel of the obese physician." Incidentally, Dr. Hull is the only physician I've ever interviewed who has a blackboard in his office and uses it extensively. He actually explains important concepts to his patients. A real teaching doctor!

George Sheehan, M.D., the long-distance runners' guru and author of the bestseller *Running and Being*, also told me that the most important criterion is whether or not the doctor exercises vigorously. Dr. Sheehan doesn't care whether the doctor is a runner, squash player, or whatever—he simply wants the doctor to be a vigorous exerciser. He feels the physician should have a balanced view of health and place the responsibility for better health on the patient. He himself tells his patients to listen to their own bodies. Once Dr. Sheehan gets that point across, he then writes down ten to fifteen ways he thinks the patients can improve their health. The rest is up to the patients.

Allan J. Ryan, M.D., editor-in-chief of *The Physician and Sportsmedicine* and *Postgraduate Medicine*, has some other criteria. He says you should ask if the physician is a member of the American College of Sports Medicine or the American Medical Jogger's Association or some similar group. You might also check to see if the doctor reads *The Physician and Sportsmedicine, Sports Medicine and Physical Fitness*, or *Medicine and Science in Sports*.

Dr. Ryan also agrees with Drs. Sheehan and Hull about the basic question: Is the doctor active?

I have a few more words of advice. You have a responsibility in this process. Before you go in to see your doctor, jot down a few points to go over with him, such as:

1. I'm going to start a conditioning program and would like to participate in the following activities (describe these activities).

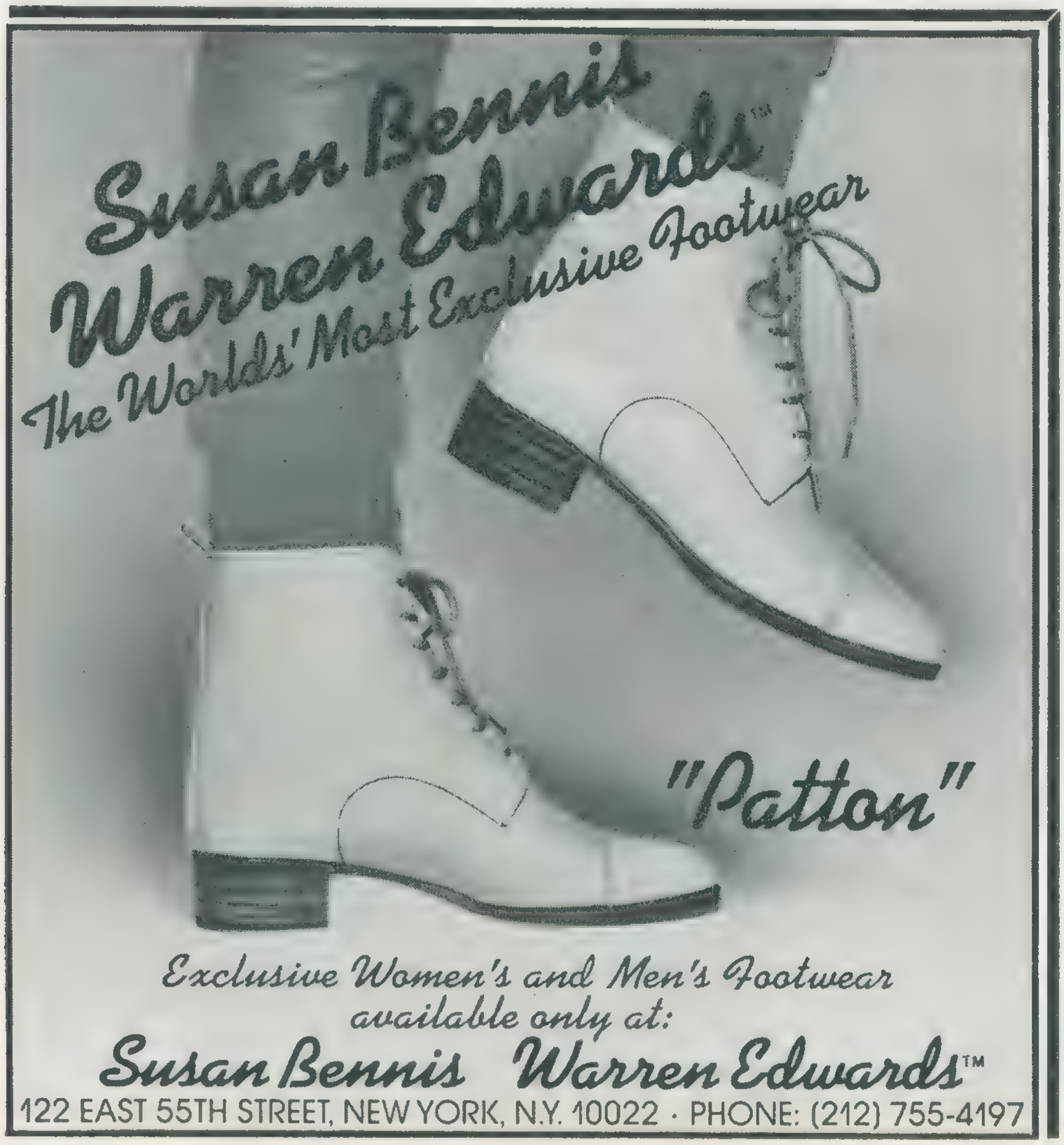
2. I wish to have a screening physical exam which includes a chest X-ray and an electrocardiogram. (Also, an exercise stress electrocardiogram if you smoke heavily, have diabetes, are obese, or have a history of heart disease in your family.)

3. Can you clear me for participation in all these activities? If not, what are my restrictions?

4. How long, how hard, and how often am I permitted to exercise?

Let me add some personal words of advice. Please recognize that you have physical limitations. If you go too fast, too soon, you're headed for trouble. Ailments such as tennis elbow or jogger's knee or whatever will crop up. You may have the kind of body to run long distances, but it was not made to run on seven miles of pavement or to play five sets of tennis on a hard court without proper conditioning. Sedentary living may have taken its toll. Time is needed to get back into shape. Make haste slowly.

Learn to listen to your body. It's fun. And it will let you know when to slow down and when to speed up. After all, the best judge of you is you—so learn to listen. And move. ▽



WHAT KIND OF A MAN could capture the moment of surrender and put it in a bottle?

When Guerlain created a new fragrance in 1970 they called it Chamade. It is a French Military word which means the drumbeat signalling surrender.

But Chamade also has another meaning; a heart wildly beating.

Chamade was created by a man who had inherited his family's famous gift for the art of perfume. It is an art that borders on alchemy, transforming the substances of root, stem and blossom, ambergris, civet and musk, into a harmony of fragrance that charms the senses, quickens the pulse, and enlivens the soul.

It is clear that Chamade encompasses both meanings—the heart beating wildly, and the moment of surrender.

But a question will always remain: who is surrendering to whom?

ONE FAMILY HAS CREATED 150 YEARS OF GREAT FRAGRANCES.

CHAMADE

by

GUERLAIN

PARIS

HOW JEANNE LANVIN CREATED ARPEGE

1927 Paris in the twenties was vibrant with creative genius. Poulenc, Hemingway, Debussy and Picasso transfixed the world with new forms of artistic expression. The population was seized with post-war euphoria, luxury reigned and artists broke freely with tradition.

Against this background of creative abandon, Jeanne Lanvin and other great couturiers introduced some of the most celebrated perfumes of all times.

"I created Arpège to add to the charms of women what music adds to life," said Jeanne Lanvin in 1927, when she first presented her fragrance masterpiece to the world.

A bold new talent

Already renowned as a fashion designer, Jeanne Lanvin was one of the bold new talents fascinating Paris society. Artists and writers such as Stravinsky, Vuillard and Arthur Rubinstein would gather at her home, decorated by one of the great designers of the decade, Armand Rateau.

In her field, Jeanne Lanvin was herself an artist, working with her carefully chosen fabrics until she had achieved highly personal designs that were unmistakably "Lanvin". To enhance her dresses, she wanted a perfume that would also be a masterpiece — as exceptional, sublime and matchless as her gowns. Her wish was fulfilled by André Fraysse, a young perfumer who produced Arpège after three years of research. The fragrance, named spontaneously by Marie-Blanche de Polignac, Jeanne Lanvin's daughter and an accomplished musician, quickly became the sensation of Paris.

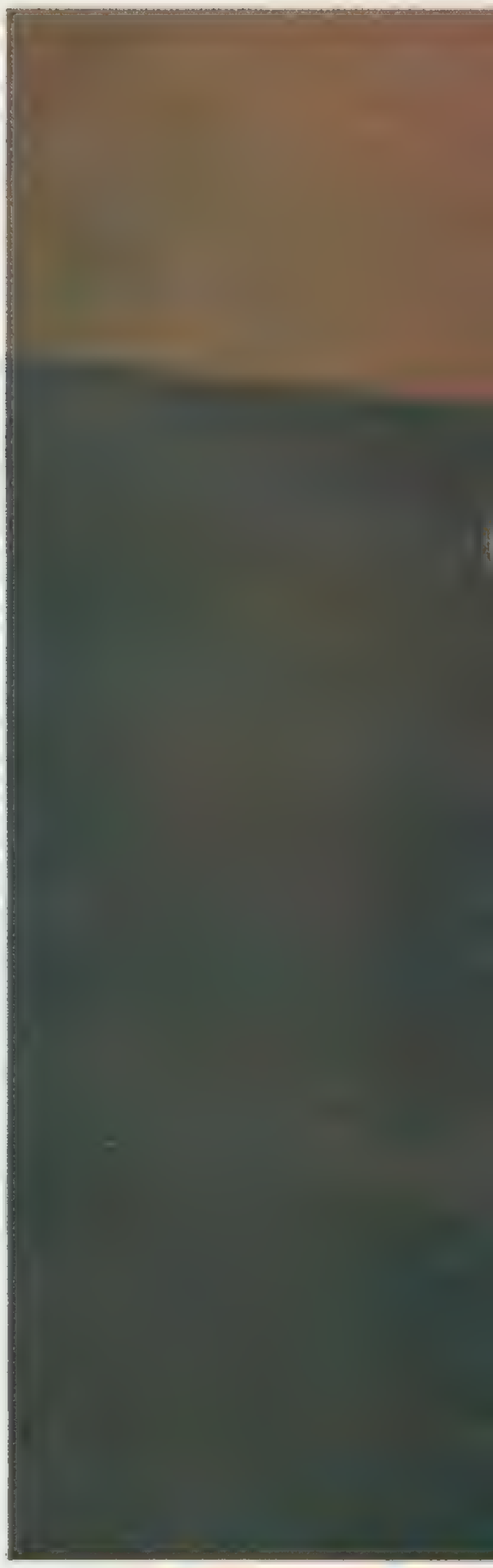


The standard "Arpège" bottle, recognized throughout the world.

The Arpège "Boule Noire"

1978 Today Arpège remains a masterpiece of balance and elegance, a provocative, irresistible fragrance that has proved to be what Jeanne Lanvin wanted above all — a timeless perfume. Heady yet subtle, Arpège is made from a jealously guarded formula that combines the rarest and most exotic essences. It is a floral harmony of over fifty scents, including Bulgarian rose, jasmine from South of France, and subtle notes of wood and amber.

Today also, Arpège reappears in its original "Boule Noire" bottle, the gold-painted black glass sphere created by Armand Rateau in 1927. Pure Art Deco in style, it evokes the luxury and drama of its age, and the perfume it contains continues to be treasured by women everywhere who value a masterpiece.









The "Boule Noire" created for Arpège in 1927. The black glass bottle, hand-painted in gold, bears a design by Paul Iribe depicting Jeanne Lanvin and her daughter dressing for a ball. A luxurious gift in pure Art Deco style.

Unique Miklos bronze which belonged to Jeanne Lanvin. (Collection Félix Marcilhac)

Jeanne Lanvin's own dressing-table designed by Armand Rateau. (Musée des Arts Décoratifs, Paris)

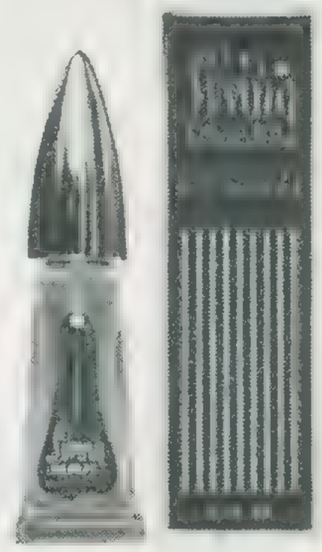
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The great American jean machine

Now big-name designers get into the denim act

By Ron Alexander

In the beginning was the Jeanie. Created during World War II, Jeanies were the quite logical name given by Blue Bell, Inc., to the blue-denim work pants they made for those heroines of the hour, the defense-plant workers. If Jean Harlow was a symbol of sorts for the 'thirties, the just-plain Jeanie was certainly one symbol of the 'forties. More than that, although unrecognized at the time, it was one of the first steps (in sensible factory shoes) taken by denim into the world of fashion.

A few designers dawdled in denim during the years immediately following the war, but since blue jeans, in the 'fifties, were considered very brooding-rebel, very-*West Side Story*, the time was not yet ripe for a denim and fashion alliance. That time approached, of course, in the early 'seventies when denim, no longer an anti-fashion fabric, became fashionable indeed. And yet, although the big three blue-jean manufacturers—Levi Strauss & Co., Blue Bell, Inc., and the H.D. Lee Company—were joined by somewhat more style-conscious manufacturers such as the Landlubber-M. Hoffman Company, the A. Smile Company, and Britannia Sportswear, Big Name Designers were surprisingly silent on the subject of denim.

To be sure, designer-retailer Jackie Rogers did line a bleached-out denim jacket with nutria before giving it a $125 price tag; she also snipped the sleeves off another jacket and, after elaborately embellishing it with beads, sold it for $400. But those, after all, were jackets. The lowly blue jean was apparently not worthy of a Name Designer logo. Until now, that is.

Just when skeptics were saying that the blue-jean market was saturated and there was talk of the demise of denim; just when the sales of Levis were falling and many stores were reducing their markup on jeans, the Calvin Kleins and Geoffrey Beenes and Ralph Laurens and Oscar de la Rentas begin branding blue jeans with their celebrated names and initials. (And in the flurry of excitement, Macy's in New York City hurriedly opened a Status Jeans Shop, devoted exclusively to designer jeans.) Why are designers doing jeans, why *now*, and what difference do they make?

Charlotte Ford says simply that, since she wears jeans "all the time," she was eager "to make jeans that would fit well and that would have my name on them." A spokesman for the jean company which Miss Ford owns added that the designer had "actually thought about it before everyone else; it just took time to get it going." Miss Ford's jeans have a longer rise (distance from waistband to crotch), and one

woman who tried on a pair found them to be "a nice tight fit." The indigo-blue denim version retails for $32; in velvet they're $50.

Calvin Klein, who introduced his first denim jeans earlier this year and is following them with corduroys and velvets for fall (most designers are playing it the same way), insists that "Jeans are not dead: they're hot and sexy and still great." He claims he waited to get into the jeans scene until he could get a licensee (Puritan Industries) to make them "at a reasonable price. I want the girls who can't afford to wear my clothes to wear my jeans." Calvin Klein's jeans retail from $28-$40 a pair; the best sellers are the 16-inch leg and the skin-tight 13-inch capri pants. One woman who wears them likes their "lower cut" and feels that "the corduroys are a better fit than the denim."

A confession from Geoffrey Beene: "I was one of those who thought jeans were finished until last year, when I took a trip around the world. I'm a people watcher; and, when I saw those oceans and oceans of jeans at airports around the world, I realized that until something better comes along they'll continue to be important." He also gave another reason for his involvement with jeans. "I'm getting deeper into men's wear and this was a logical step."

"Jeans are not dead; they're hot and sexy and still great"—Calvin Klein

According to a spokesman for the company that manufactures Geoffrey Beene's jeans (called, naturally, Beene Jeans), "more than half of the fall collection will be denim." (The blue jeans retail for $38; the top price is $220 for leather.) The most popular leg width: 16 inches. The designer insists that his jeans "will not be uncomfortable like European jeans," and our jean expert agreed. Her verdict: "A good, comfortable fit."

Donna Karan, designer for Anne Klein & Co., feels that "People need a designer label; they are aware of the quality and fit a designer gives them." Even in jeans? "Certainly. The fit of a jean must be sexy to compliment a woman's body. Our fit is extremely special, and that's why we're doing jeans." Miss Karan also says she has "great control over our licensees"—in this case, Sheridane Designs.

Although denim is Anne Klein's number one seller, our woman-who-tries-on-jeans, much preferred the velvet jeans ("Fit like a glove") and, best of all, those in suède ("*The* best suède") which sell for $200.

Another designer concerned about fit, say her press releases, is Gloria Vanderbilt. "We decided that it was time to give the American woman jeans that would fit her." And why jeans? "Because they're a fashion constant" is her answer. The top style Gloria Vanderbilt-for-Murjani jean is the denim with a 17-inch leg. It's $34; velvet, at the top of the line, is $48. Miss Vanderbilt's jeans are, according to our expert, "high-waisted but comfortable."

(Continued on page 185)

THE ART OF MAKING
THE USEFUL...BEAUTIFUL.

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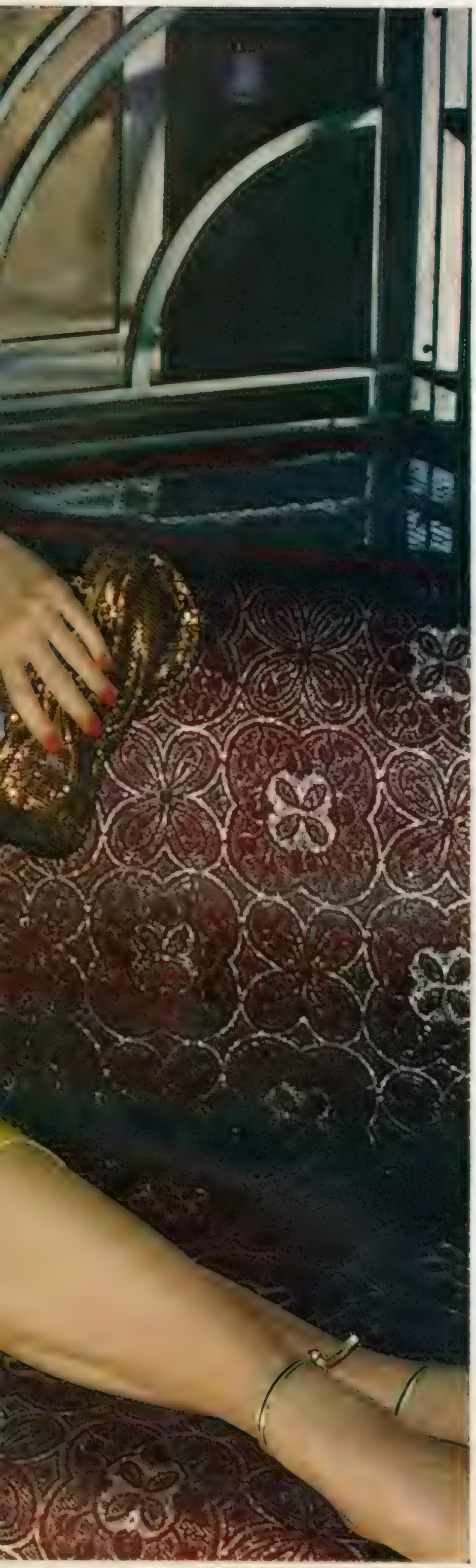
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From the Village of Love.

JEAN MACHINE

(Continued from page 177)

Giorgio Sant'Angelo has placed his label inside the waistband of his jeans. "Nobody needs a label outside. It's tacky," he says. He also says that the first clothes he bought when he came to America twelve years ago were work clothes, because they were so well made. He still likes jeans, "because of their practicality," and that's one of the reasons he's designing them. His brushed denims, made by Happy Legs, come in 14-inch and 17-inch widths. He prefers the narrower width although he wouldn't want them to be any slimmer. "I don't like women to look like Peter Pan," he says.

Ralph Lauren, who is into a whole Western thing this year (his jean collection will be sold under the label "Polo Western Wear by Ralph Lauren," if you have any doubts), says "I love jeans and have always believed in them." Western wear, he adds, is "what I think most people relate to today." A woman who wore his $46 jeans (for fall, available only in blue denim) found them to be "the closest fit to a Levi jean of all the designer jeans."

Cathy Hardwick is designing jeans because, she says, Best Manufacturing Company, famous for their uniforms, "came to me and asked me to." She agreed to do so because, "Even though some of us may already be tired of jeans, America, after all, is a large country." Her first line is blue denim only; chino and others will come later. Her target customer is in the thirty-to-thirty-five age group, although "attitude is equally important." Women we know who tried her jeans on said they were "good looking and comfortable."

Liz Claiborne felt that since her customers ("They're mostly active working women," she explains) wore jeans anyway, she might as well design them herself. (There are also coordinated reversible vests, other tops.) She doesn't like jeans that are too tight; hers are "a little fuller through the hip." All of them—denim, corduroys, "linen"—will sell for "less than $38."

Bill Blass, too, is designing jeans this season, but don't look for the Blassport label on denim jeans. "There are so many denims around that there is no reason for me to do them, too," he explains. He adds that "I did do them five years ago in cotton but stopped when other jeans got over-gimmicky and tricky."

Why is he making them at all? "Because they're essential to round off a collection. Each season we have such things as a new blazer, so why not new jeans, too? Once a woman gets addicted to jeans she wants them in every conceivable fabric." Bill Blass is hoping that this season his customers will want them in velvet ($50) and corduroy ($37). Blassport jeans are a bit fuller at the hip, making them easier to wear.

Considering the logo-conscious age in which we dress it is not surprising that several non-designer names are strewn about in the jeans known as Status Jeans. In some cases, they even came first and their success has undoubtedly inspired the current designer rush into jeans. Witness the success of Sasson, a two-and-a-half-year-old company which earned $4 million. (A possible customer confusion with Vidal Sassoon didn't hurt business either.) Although the fit is the same for women as for men, there are those of both sexes who say they would kill for the last pair on the shelf in their size. The jeans are available in several fabrics, but vice-president and designer Stewart Rudolph says that the denim jean still accounts for 50 percent of business. (Sasson's 16-inch straight leg is the most popular, but the 14-inch leg is "catching on like crazy.")

Fiorucci's unisex jeans are bought with equal eagerness. The jeans are made in Milan and, according to a Fiorucci spokesman, "We didn't change our cut for America." The Fiorucci look is European, their customers are "disco lovers." The most popular style is currently the cigarette leg. The denim jean sells for $43.

Cacharel is premiering its first line of jeans this fall. Why? "Because we wanted a moderately priced jean ($33) for the woman who can't afford our regular line of clothing." Unlike Sasson and Fiorucci, the Cacharel jean will not be unisex. "It is made specifically for a woman's body," announced a Cacharel salesman.

The Big Name Stores are, of course, in there kicking up a denim-clad leg. Bloomingdale's, for instance. Why a jean with a Bloomingdale's logo at the waist? "Bloomingdale's name is very marketable," explained one of the store's fashion coordinators. Indeed, the store's ad copy for the Bloomingdale Jean (17-inches wide and $27) asks, "What took us so long?"

And so it goes, even as other designers —definitely Scott Barrie, possibly Stephen Burrows—get their own jean act together. A fashion writer once compared the color of faded denim to twilight. As far as the top designers and their "couture" jeans are concerned, it's more like the dawn of a new day. After all, there don't seem to be many women around like the one recently overheard in a New York City department store. Surrounded by racks and racks of Status Jeans, she threw up her hands in disgust and, to no one in particular, asked, "Who needs their names on my fanny anyway?" ▽

All prices approximate.



Is your cat or dog acting out your own psychic hangups?

Animals' behavior can reflect their owners' emotional states. Here, some case histories

By Daniel Tortora

EDITOR'S NOTE: *Daniel Tortora, Ph.D., is assistant professor of psychology at Jersey City State College and codirector of the Animal Behavior Therapy Clinic at New York's Animal Medical Center. He practices animal psychology in Rockland County, New York, and has written a book on canine psychology, "Help! This Animal is Driving Me Crazy" (Playboy Press).*

When I first started my research as an animal psychologist about five years ago, I had only a suspicion that there were people out there who had what appeared to be insolvable psychogenic problems with their pets. The suspicion originated as a consequence of the numerous times I was buttonholed by dog and cat owners when they heard that I did research on animal behavior and learning. These people's initial incredulity would give way to interest, and then they would proceed to unload the most unusual tales of how the dogs or cats in their lives were driving them crazy.

Then and now, I have wondered why people have so much trouble dealing with a comparatively simple organism as a dog or a cat. After all, pets' needs appear to be rudimentary. You feed them, give them water, take them for walks, give them plenty of love and respect; and, *voilà,* you should have a happy and healthy, well-adjusted animal. But most of the people whom I have seen in the last five years did all those things. Their animals did not suffer from abuse, deprivation, or malicious torture; but the animals still exhibited such a range of aberration as to lead one to suspect that they were sadistically torturing their owners. Biting the hand that fed them was the norm not the exception.

After years of careful observation and over five hundred cases, some answers are starting to emerge. There are many potential causes of an animal behavior problem. Some problems can be traced to inappropriate breeding practices that have increased the tendency of specific breeds to be aggressive or fearful. However, even in these cases, breeding is only part of the problem. Anyone with the requisite time, patience, and knowledge should be able to domesticate the most obstreperous dog.

The other part of the problem is related to how dog owners interact with their pets. The breakdown in this interaction can take many forms, but the most pernicious is the dog symbolizing something other than a dog. The dog is used as a vehicle for the owner's unconsciously held motives. For example, I was recently called upon to treat Vincent, a 180-pound Saint Bernard.

Generally mild mannered and eager to please, Vincent totally went to pieces during thunderstorms. He would freeze, shake, salivate, try to claw his way through the floor boards, and finally try to hide under things. This usually resulted in overturned furniture and uplifted rugs. He had recently discovered that he could crawl under the wall-to-wall living-room carpet. This resulted in a large amount of destruction, as the rug was pulled out from underneath the furniture into a huge quivering hump in the middle of the room. Vincent's owner, Vanessa, a single career woman, was obviously distraught. However, her most pressing concern was that she might be "catching" this brontophobia from her dog.

Thunderstorm phobia is not uncommon in dogs as well as in people and is readily treated by systematic desensitization, a technique developed in the 1950s by Joseph Wolpe to treat human phobias and anxieties. Applied to brontophobia, this

(Continued on page 194)



Dare...



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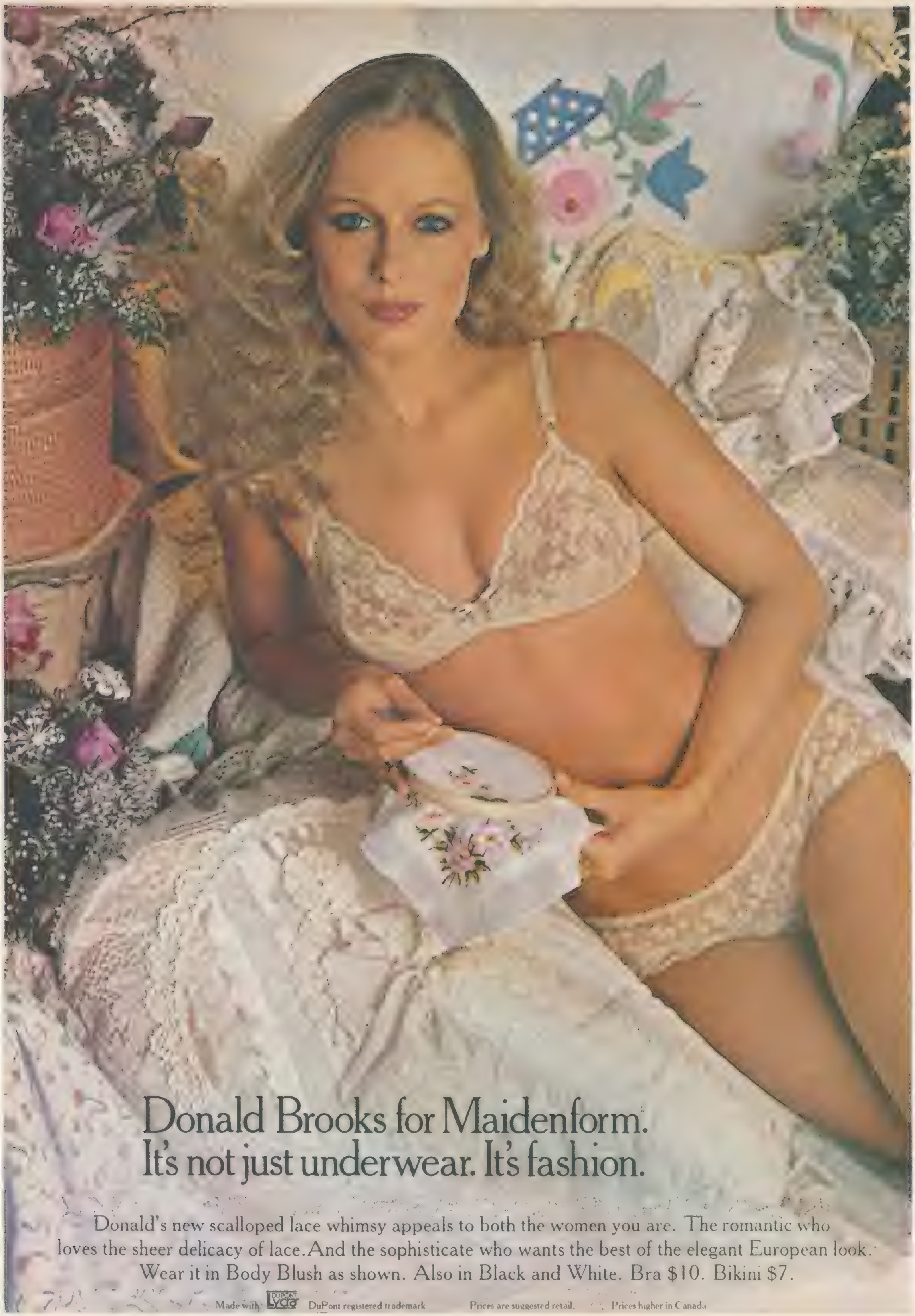
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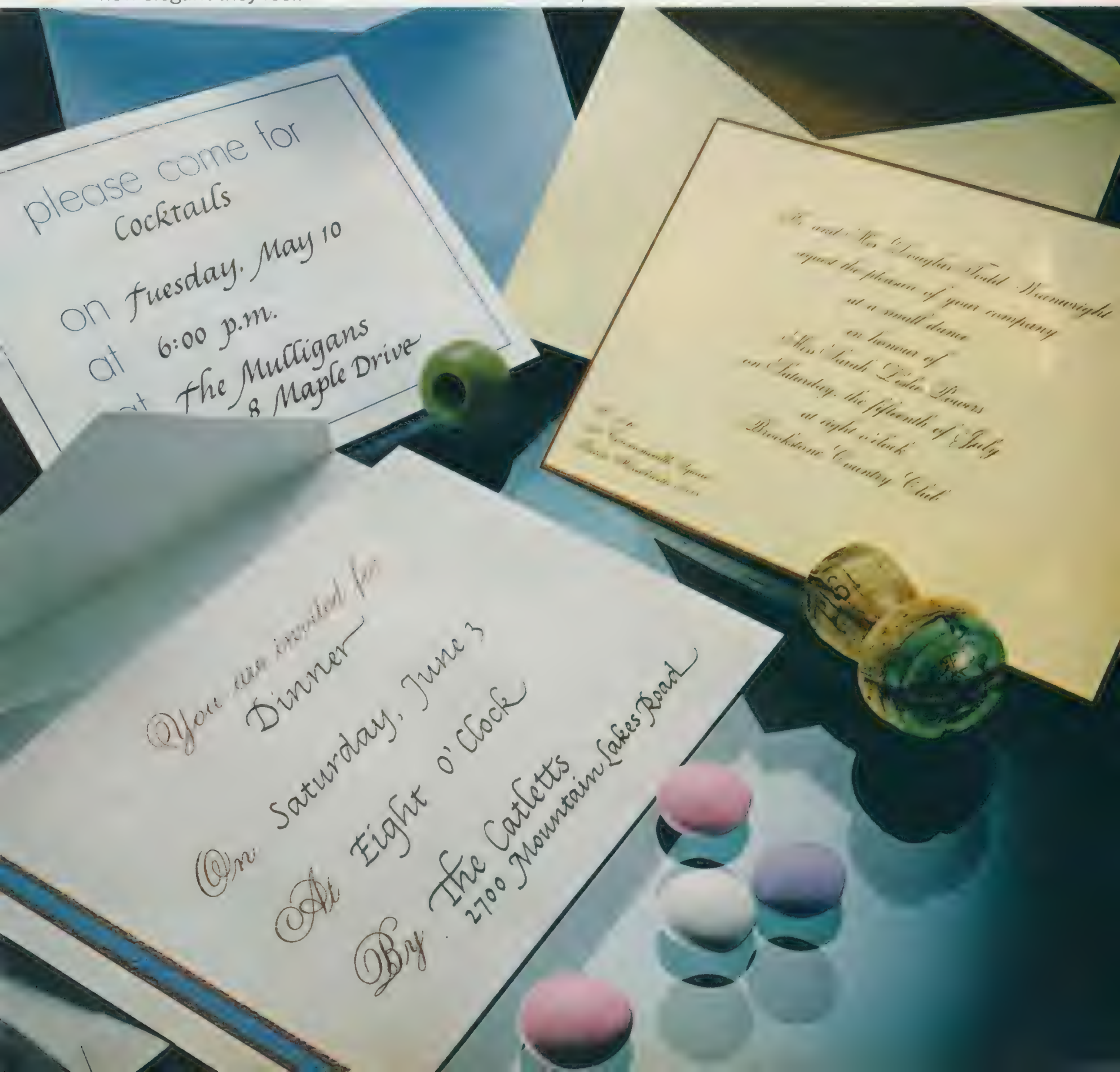
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PET BEHAVIOR

(Continued from page 186)

technique involves the use of a high-fidelity recording of a thunderstorm. The secret of the technique is to present the thunderclap at a low enough intensity so that the dog will not become frightened and to let him associate these noises with a pleasant experience like eating or a belly rub. Then, progressively raise the volume until the dog can eventually experience the full-intensity thunderclap without a flinch.

However, in this case, this generally successful treatment did not seem to work. After extended conversation, the owner admitted that she had always feared thunderstorms, especially when she was alone, but that she had thought she had gotten over this fear.

Tracing Vincent's fear back to its origins gave a clue to the cause of his brontophobia. To do this, we explored the first and subsequent times Vincent experienced a thunderstorm, asking about his reactions and the owner's behavior. In the first, Vanessa assumed that her dog would be afraid and would run to him with fearful anticipation whenever loud noises or thunderstorms occurred, attempting to calm him down. The more excited Vincent would get, the more Vanessa tried to calm him by stroking and to distract him with food. This procedure seemed to increase his excitement. What was really happening was that Vanessa was rewarding his phobic behavior, a hypothesis that was further substantiated by the fact that Vincent was destructively phobic only when Vanessa was at home with him.

Why would someone reward behavior that resulted in so much havoc? The answer in this case was that Vanessa had not really gotten over her original phobia. The activity of trying to "calm her dog down" had permitted her to focus on his problem and to ignore her own. Thus, the dog's phobia disguised Vanessa's, allowing her to feel that she had bravely overcome her fear. The result was that Vincent's fear could be successfully desensitized only after Vanessa's had been treated.

The case of Satan, a male Giant Schnauzer, typifies the problems that can arise from a mismatch between the owner's personality and the dog's temperament. Satan, like many terriers, is dominant and aggressive. This can be handled easily for the large majority of small terriers; but, at eighty pounds, a dog such as this can become quite formidable. Satan's owners, Henry and Gloria and their two teenage boys, got the dog as a protector, a duty he performed exquisitely. However, Satan had one peculiarity that drove his owners to seek my help. He ruled the household with an "iron jaw," so to speak. He decided what each family member should do and when he should do it. Noncompliance to Satan's nonverbal demands was met with a threatening glare and perhaps a snarl. Further disobedience might be punished by a bite. However, when his family didn't violate his unreasonable rules, Satan was a loving, exuberant, playful dog.

Satan's owners both loved and feared him. They said that they could live with his aggressiveness if only he would be more selective or, at the very least, if his rules were less arbitrary and capricious.

(Continued on page 248G)

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The Parker Floating Ball pen. Shown in 22K gold electroplate, $25.

Horoscope

By Maria Elise Crummere **October**

Aries: New-moon challenges. **Taurus:** Surprise proposals. **Gemini:** Saturn approval. **Cancer:** Gamble with care. **Leo:** New optimism. **Virgo:** Responsibility time. **Libra:** Money, money, money. **Scorpio:** Major changes. **Sagittarius:** Three-planet power. **Capricorn:** Watch, wait, win! **Aquarius:** A love switch. **Pisces:** Extra luck

Aries
MARCH 21–APRIL 19

You respond impulsively to a challenge that is triggered by the eclipse of the new moon on the 2nd. This sets the tone for an exciting new financial role for you, stimulated by the heavy array of planets in your house of income. With your Mars in powerful Scorpio, you have many options the first half of the month—but all depends on your judgment. The first week lays it all out. An ultimatum on the 18th requires that you choose wisely on the 20th. Full moon on the 20th delivers the answers.

Taurus
APRIL 20–MAY 20

As your gentle ruler Venus is in strong Scorpio, this will be a memorable period—further endorsed by an unusual eclipse of the new moon on the 2nd. Surprise proposals will come quickly. How you time your acceptance will be very important. You may find that the urgency you feel to make decisions is troublesome; yet to hesitate will lessen opportunities that should be explored. This is by far a most propitious month to do more than indulge in social invitations. Make commitments that will endure past the excitement of the moment. When the second new moon of the month occurs on the 31st, the whole scene may change drastically.

Gemini
MAY 21–JUNE 21

From the first day of the month, your ruler, Mercury, is endorsed by Saturn. Past problems can now be resolved with strength. On the 5th, a valued friend returns unexpectedly with a proposal that suits you and brings the two of you closer together. This event puts you back on an even path. Relax and stay with it. Try to have it all organized before Mercury leaves Libra on the 13th. Your help will be needed to support a troubled loved one after the 15th. With Mercury in Scorpio for the remainder of the month, tedious problems have to be dealt with. There is another new moon on the 31st—plus an unusual array of six planets in Scorpio. All this spells very heavy weather and will require all of your ingenuity to keep up with so many planets surrounding your ruler, Mercury.

Cancer
JUNE 22–JULY 22

The eclipse of your ruler, the Moon, on the 2nd, accents your family life and practical affairs. Resist making changes now: it could mean trouble. Spending or investing after the 19th would be a gamble. As you approach the second new moon of the month, on the 31st, expect drastic changes both in income and in business status. The last day of the month will have a serious and enduring effect on your future.

Leo
JULY 23–AUGUST 22

This is probably the busiest month of the year for you with so many planets giving play to Jupiter, now in your birth sign. Highlighted this month: old friends . . . new social activities . . . new suitors . . . a past problem resolved. For single Leos: a proposal! Above all, a distinct new mood of optimism and the assurance that among the many choices open to you, the one you go with will endure. Reason: good Jupiter in your sign brings opportunities and great benefits. The second new moon of the month, on the 31st, is most unusual and will test you strongly. This is the one time of the month that does not suit you.

Virgo
AUGUST 23–SEPTEMBER 22

Saturn entered your sign two months ago and placed heavy responsibilities on you. Now, the daily workers Venus and Mars are pressing you to deal with new business partners, who will be extremely demanding. Just as you think you have conquered a surprise request on the 4th and 5th, you'll find that you're sent off in another direction. The two new moons this month (on the 2nd and the 31st) also emphasize duty. With six planets in dauntless Scorpio, this promises to be the most active month of the year for you. If you are alert, you will receive signals that will help you fulfill ambitions as well as bring you new prestige.

Libra
SEPTEMBER 23–OCTOBER 23

With the distinction of three hard-working planets (Venus, Mars, Mercury) in your money house, new ventures that promise financial improvement will come your way. You can now indulge your gambling urges in love or in negotiating transactions that suit your winning abilities. Jupiter, in your friendship house, brings new and good friends to expand your social scene. At the second new moon of the month—the 31st—you'll go in a new direction that will double your opportunities. As long as you do not provoke anger in your eagerness to gather rewards, those rewards are yours.

(Continued on page 198)

Elizabeth

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HOROSCOPE

(Continued from page 196)

Scorpio
OCTOBER 24—NOVEMBER 22

You can write your own success story this month, with your ruler, Mars, now at home in Scorpio. On one side, Venus unleashes your seductive charm. On the other, Uranus gives your ego the boost it needs when your business prestige goes on trial. Be ready for major changes that will enhance your professional standing. If you're contrary, however, all is lost! You won't know what's really in store for you until the second new moon of the month, on the 31st.

Sagittarius
NOVEMBER 23–DECEMBER 21

The new moon on the 2nd spells romantic love and new excitements for you. You can handle all with ease by just being yourself. Remember you are the *femme fatale* of the Zodiac! Behind you now—and boosting you even further—are three powerful planets: Mars (ruling action), Venus (ruling love), and Uranus (ruling the new). But take care! You could move too fast, fall too easily, and then Uranus could surprise you. So keep your wits about you and be ready for the second new moon of the month, on the 31st. It could change everything.

Capricorn
DECEMBER 22–JANUARY 19

Two months ago, your ruler, Saturn, entered the hard-working sign of Virgo. Now, Saturn is in favorable aspect to powerful Scorpio and is further endorsed by Mars, so you can expect to get things done. This is a momentous period for you. The eclipse on the 2nd challenges you. Don't take impulsive chances. Instead, watch and wait. Take advantage of Uranus's surprises, and use Venus to reap social and financial rewards. Avoid a dissenting voice. A change of pace or ideas could be fatal at this time.

Aquarius
JANUARY 20–FEBRUARY 18

By now, you must be used to the unusual aspects that your ruler, Uranus, has brought to you since it entered Scorpio three or four years ago. Now, look to Mars and Venus to alter your destiny. Uranus spells surprises and Venus means charm—and the two can bring about a love change at this time. With Mars present, however, this change could be controversial. This is also a time to use Venus, Uranus, and Mars to your advantage—especially from new moon, on the 2nd, until the 20th, when you can get what you want.

Pisces
FEBRUARY 19–MARCH 20

Your Neptune is still in Fire Sagittarius; and you get an extra bit of luck, now that good Jupiter has moved into Fire Leo. This sets up a flow of action that makes you popular on the social circuit. This is windfall time: Fire signs are gamblers, and there's no better time than now to take a chance. Magnetic Neptune should draw opportunities to you on the 15th. These could come through a new friend whom you've met on the 2nd. The 13th and 14th are good days to communicate with those who matter.

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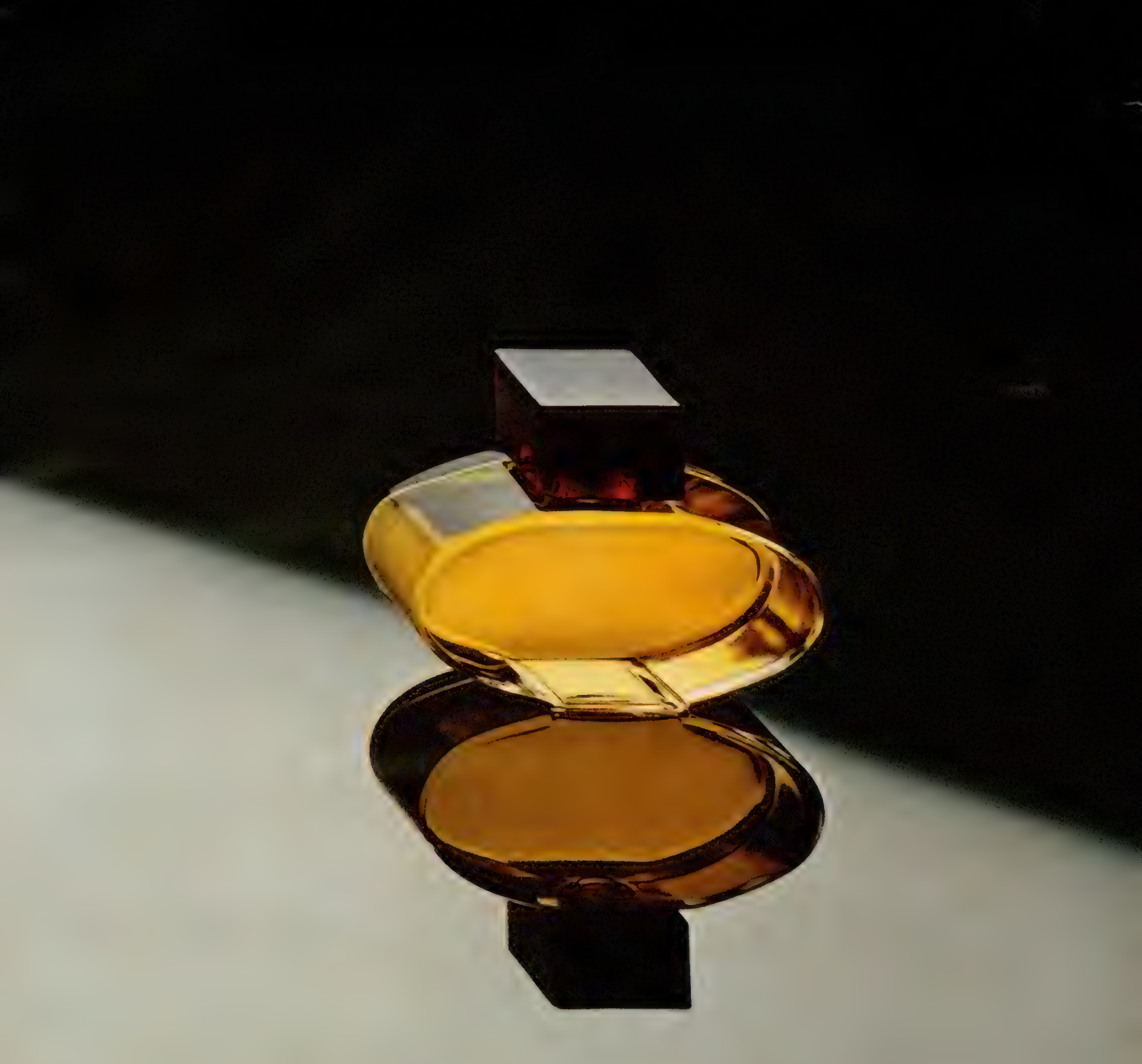
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Good healthy feet: what you need to know and do

All about shape and shoes
and care and pampering and exercise—
everything to keep on your toes!

By Carol Kahn

Feet are now out from under. Beautifully polished toes are seen, ankles are bared—the new evening sandals are just a thin strap or two, nothing more. But, in addition to enjoying greater exposure, feet are also doing more and more—jogging, bicycling, disco dancing till dawn. What all this means for the woman who cares about standing on her own two feet is that beauty and health begin at ground level.

Think about it. Your feet are all that stand between you and the world. The foot, with its twenty-six bones, nineteen muscles, and some one hundred ligaments, provides the foundation for the entire body. What happens to the foot affects the shin, the knee, the hip, the back, and so on all the way up the line. And, of course, it affects your mood. Sore feet and a sweet smile rarely go together. So proper foot care is essential not only to keep your feet attractive and active but to help you look good and feel good from head to toe. The following are some basic pointers for getting the most mileage out of the pair of feet you own.

Foot structure

Good feet start with good genes. If your feet are flat or your instep is so high that it's hard to get a shoe over it—that is your parents' and grandparents' doing. A tendency toward foot problems such as bunions and hammertoes also can be inherited. But there is no such thing as a normal foot, according to Arthur Trott, M.D., senior associate orthopedic surgeon at Children's Hospital Medical Center in Boston and past president of the American Orthopedic Foot Society. "When you look at the general population, there are so many variations from what might be considered normal," he says, "yet only a few people have symptoms."

The most common structural variation and one that seems to be increasing is a flat longitudinal arch. This is actually the result of loose-jointedness, the same kind of flexibility that allows some people to bend their fingers backwards, says Dr. Trott. "It's like having a structure held together with rubber bands," he explains. "When you put a weight on it, the rubber bands can't keep the structure from collapsing. Arch supports will remove the strain from flat feet and relieve the symptoms. A simple exercise that may also help is walking on the outer border of the foot with the toes curled—on a rug or on some other soft surface."

Foot wear

In everyday situations, when you have to be on your feet a good part of the time, a well-fitting, supportive shoe is your best protection against problems, says Dr. Trott. Support begins at the shoe back, which should fit firmly around your heel. "Once the heel is held in a neutral position, the ligamentous structures will preserve the arch and keep it from collapsing," he says. The heel height should be low, about an inch and a quarter.

If the heel of the shoe goes much above that height, the weight that would normally be borne by your heel is thrown forward onto the ball of the foot where it can cause metatarsal problems.

Most low-heeled shoes designed for walking, Dr. Trott also notes, have a steel or wooden shank along the side of the shoe that supports the foot from the ball to the heel. Shoes that lace up allow for individual bumps and humps such as an overly high arch. Finally the shoe should be wide enough so that the ball or metatarsal region of the foot has adequate room. "Most women choose shoes that are too narrow," he says, "and this leads to corns and other pressure problems." Ideally, the shoe should be made of leather, which "breathes," unlike the synthetic materials that are becoming increasingly popular.

A well-fitting, well-cushioned sole will help keep callus buildup to a minimum. The tendency of the bottom of the foot to peel, flake, and thicken is a "normal reaction to abnormal forces," says

(Continued on page 204)

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GOOD HEALTHY FEET

(Continued from page 203)

Dr. Trott. The heel and ball of the foot are beautifully designed for weight bearing, thanks to a cushion of fat that is arranged in layers with fibrous substance in between. "But when the foot is placed inside a shoe," Dr. Trott says, "the body responds to the added pressure by an inflammatory reaction that causes layers of cells to build up. Since these cells are far from the surface, they continually die and are sloughed off, and thickened skin results."

But the need for a "sensible" shoe does not mean jettisoning your open-toed sandals and four-inch heels. If you must spend your day in high heels, simply take along another pair of shoes and change into them after two or three hours. "The foot normally conforms to the shoe so that just switching shoes will relieve the stress from the first pair," says Dr. Trott.

Foot care

Like the rest of the body, feet need daily loving care to look and feel their best. Robert Sparer, D.P.M., a New York podiatrist, recommends the following routine: Wash your feet twice a day with soap and water and then use a good foot powder containing antifungal, antiperspirant ingredients. In the evening, rub feet down with a moisturizing cream or an emollient such as baby oil or petroleum jelly. Air them whenever you can. A good refresher at the end of the day: plunge your feet in cold water for two or three minutes.

Rubbing calloused areas with a pumice stone or abrasive pad will remove superficial layers of thickened skin, Dr. Sparer says,

"Walking is wonderful exercise. Best way to walk? Briskly! But don't change your natural gait."

but don't do it every day. Continual use of the pumice stone will cause too much friction and stimulate regrowth of the callus. For more lasting treatment, he advises a trip to the podiatrist who will remove the dead skin with a scalpel, a nonirritating procedure. Routine foot checkups will also help to nip serious problems in the bud, such as fungus conditions of the nail which can become chronic if neglected.

Foot exercise

Swimming is the best exercise of all, says Dr. Sparer. It uses every single muscle in the body and yet does not strain the muscle or bone structure, as you are supported by the water. Not everyone has ready access to a pool; and walking is wonderful exercise, too. Walk barefoot on soft surfaces such as grass, sand, or wall-to-wall carpets, or wearing good shoes on hard surfaces. The best way to walk? Briskly! But don't try to change your natural gait, Dr. Sparer cautions. "You're liable to throw your back or your hip out. What's natural for me may not be natural for you."

One form of exercise that is often hard on the foot is jogging and its more active companion, running. Running feet strike the ground a total of 5000 times every hour, points out Lowell Lutter, M.D., a St. Paul, Minnesota, orthopedic surgeon who, along with his wife, competes in the Boston Marathon. This punishment to the feet "magnifies any small difficulty that you might already have."

The most common problem Dr. Lutter sees in the beginning runner is pain in the longitudinal arch of the foot and in the shin area. Most people when they run also tend to overstride, he says, setting themselves up for additional injuries to the leg and foot. "There is a natural amount of stride which you usually fall into when you're going at a slow jog. But if you increase your speed, you tend to increase the length of the stride rather than hold it in. It should be a comfortable, smooth gait pattern without stressing or pushing."

The best prevention of foot and leg problems for joggers is to do a drill that stretches heavily used muscles and strengthens certain under-used ones. Make this as much a part of the routine as running is. Here are three basic exercises for strengthening: (1) To strengthen the shin, sit on a table and lift a weight (a half-filled pail of water is good), simply by moving your foot up (don't use the rest of your leg). Hold five seconds. Let down. Repeat for about a minute. (2) To strengthen the front muscles of knee and thigh, sit on a bench or chair with both heels resting comfortably on

(Continued on page 212)

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GOOD HEALTHY FEET

(Continued from page 204)

the ground. Alternately straighten each leg so that it is parallel to the ground and hold it there for five seconds before letting it down. Repeat for a minute. (3) Do sit-ups with knees bent for a trim abdomen (again, about a minute).

The stretches should include the heel cord stretch in which you stand about three feet from the wall and lean into it with the knees straight so that you feel some tightness in the Achilles' tendon and calf. For stretching hamstrings, put foot up on table or desk. leg straight, and bend down toward raised leg as far as you can go. For stretching the low back and buttocks, sit on the ground with both legs together straight out in front of you and lean forward until you touch your toes.

For the ultimate in exercising the foot itself, you might want to try going to a dance therapist, says Dr. William Liebler, an orthopedic surgeon at Lenox Hill Hospital and doctor to more than 2500 dancers

"For the ultimate in exercising the foot, try going to a dance therapist"

from New York's major ballet companies. The kind of therapist Dr. Liebler recommends is an expert in exercising the dancer. "It's more fun than regular foot exercises," he says, "and the dance therapist can tailor a program designed to fit your individual needs, whether it's bringing up the fallen arches or turning the legs in so you don't walk like Charlie Chaplin." As there is no legal classification for these specialists, they are usually listed as "masseuse" or "physiotherapist" and the only way to find one may be through referral by an orthopedist.

One of the basic exercises used by the dance therapist that you can try at home is walking barefoot, first on the toes, then back on the heels, then on the outside of the foot, then on the inside.

Foot pampering

A pedicure for the foot is like a wash, cut, and set for the hair: It makes it easier to care for and makes it look its best. Germaine Beauvais, of the Elizabeth Arden Salon in New York, recommends the following steps for those who wish to do their own toes. First, soak your feet in the hottest soapy water they can stand. Use a pumice stone on the skin around the heel and the ball. To trim the nails, use a large toenail clipper and cut straight across to prevent ingrown nails. Since trimming the cuticles of the toenails can be very tricky, she advises pushing them down with an orange stick. Dry the feet thoroughly and rub them all over with moisturizing cream. Then twist a tissue lengthwise and wind it over and under your toes so that you separate the nails well. Apply a base coat to one foot and then let it dry while you do the other foot. For best results, use two coats of colored nail polish. Remember to let your nails dry thoroughly so that your stocking does not stick to the polish. ▽

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YOUR LETTERS

(Continued from page 24)

was no structure functioning to keep us in touch. I'm aware now of the location of only one other member. And whether she still flies kites or not, I don't know. . . .

So my advice to Frances Weaver and her fellow members of the BVATF is to keep just a little bit of organization in their organization. Because, as I'm sure they know by now, kite flyers are really quite special people. They deserve better than to be lost to each other.

Thanks for a delightful article. It was almost as much fun as being on one end of a kite string.

Anne F. Wittels
Palos Verdes Estates, CA

Bermuda wheels

I have just returned from the beautiful island of Bermuda, and I must congratulate Ms. Messinesi on her enjoyable and explicit review of the island (June issue).

She left out one important item: other means of transportation. Buses, motor bikes (or mopeds as we Americans call them), and, of course, walking (though single file is always suggested). The motor bikes are fun, but can be quite dangerous, due to the fact that the taxis drive very close to the riders. I would not recommend night riding on the motor bikes. Tourists should also be aware of the expense of the taxis. Buses are also another source of transportation but they stop operating after dusk. You are not allowed to rent or drive a car unless you live on the island.

One other word: Bermuda, depending on which time of the year you visit, can be a honeymooner's haven!

I hope to see more articles like Ms. Messinesi's.

Vanessa Ouzoonian
Closter, NJ

Smoking stinks!

As a busy medical student, one of the simple pleasures in my life is relaxing with a copy of Vogue, and I enjoyed your July issue very much. But isn't it almost hypocritical to print an entire health section entitled Fitness Now! followed by full-page photos of Fran Lebowitz and David Hockney dragging on a cigarette and cigar, respectively? I would love to see you reprint the picture of Ms. Lebowitz in your health section with the caption, "Smoking stinks!"

Elizabeth Stone
Oak Park, IL

Dressing up

I just had to write you about the fashions I've just finished viewing in your July issue.

I admit that some of the designers' fashions are really great, taken individually. But grouped together the way I've seen them! At first I laughed because I saw myself eighteen years ago, trying to dress up like my mother. But then I was saddened to think that so many people will jump on the bandwagon just because designers are telling us that this is fashion.

The day that I walk out of my house wearing a purple shirt, black leather jacket, red skirt, and leopard purse . . . will be the day I join the Barnum and Bailey Circus as a clown. . . .

Connie Martinez
Orange, NJ

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Bulletin from the war on smoking: teenage girls are the new victims

Who they are, why they smoke cigarettes, what might be done to get them to stop

By Sandi Cushman

We are raising a generation of cigarette smokers, and the prospects are alarming. Teenage girls between the ages of thirteen and seventeen are smoking earlier and more than ever before. While the impact on maturing young tissues is difficult to estimate now, many doctors are concerned that the damage will constitute a major threat to the nation's public health in twenty-five to thirty years. It is their guess that then they will be seeing more cases of larynx and bladder cancer, along with the diseases already associated with tobacco smoking—emphysema and coronary, artery, and gastrointestinal disorders—among this segment of the population.

Parents, upon realizing how widespread and serious the tobacco problem is, might feel less complacent about their teenagers' smoking habits—less apt to shrug them off or to accept them because "at least, the kids aren't smoking marijuana."

Along with teenage girls, young women between the ages of eighteen and thirty-five also constitute the heart of the smoking problem in this country, according to the most recent survey of 1072 teenagers and young women, sponsored by the American Cancer Society, published by the National Cancer Institute.

This report found answers to questions that give some clues as to how to stem this "epidemic" among teenage girls and young women—clues that may help them to cut down or to quit smoking entirely.

Q **Who is the teenage girl smoker?**

A She is self-confident, at ease in social situations, and a party-goer (75 percent say that going to parties and dances is a favorite leisure-time activity). Unlike her male counterpart, she doesn't smoke to feel more at ease at parties or to impress people. In fact, she actually considers smoking to be a social drawback (only 37 percent see smoking as a social asset, compared to 55 percent of teenage boy smokers who need cigarettes to feel at ease in social situations). But she smokes anyway because of her rebellious nature: 29 percent of teenage girl smokers have been suspended or expelled from school (compared to 4 percent of her nonsmoking classmates), and 25 percent have run away from home. She has accepted freer sexual morality—31 percent of teenage girl smokers have had sexual relations (compared to 8 percent of the nonsmokers), and believes in self-fulfillment, resents regulation (by parents, school, society's rules) in her life.

Q **Why does she smoke?**

A Because of her independent and rebellious personality, and also because she feels that she is living in an environment where "everyone smokes": 84 percent of teenage girl smokers say that their father smokes or smoked, 82 percent believe that "all teenagers smoke," 66 percent say that "half of my friends smoke," 64 percent report that "my mother smokes or smoked," 72 percent say "my boyfriend smokes." And her school is likely to have a "smoker" room where she is permitted to light up during school hours (49 percent report that this is the case in their schools).

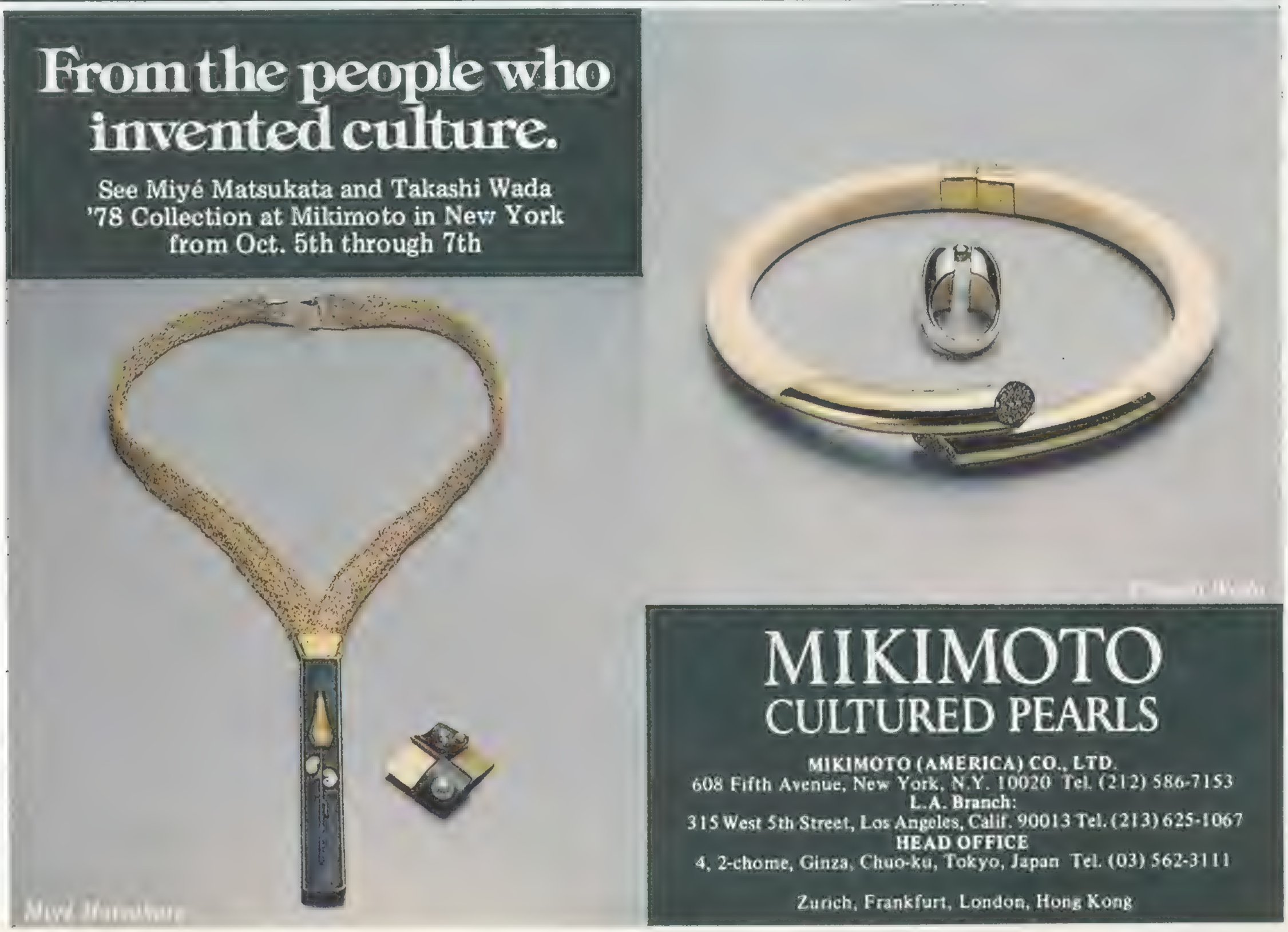
Q **How many teenage girls smoke?**

A About 27 percent smoke cigarettes either occasionally or heavily, compared to 22 percent in 1969. Of the 36 percent of young women who are

(Continued on page 225)

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THE NEW SMOKERS

(Continued from page 218)

smokers, 61 percent smoke heavily—at least a pack a day—up from 51 percent in 1965.

Q How does this compare with the rest of the smoking population?

A The number of adult smokers is declining, and the number of teenage boy smokers has leveled off to 30 percent.

Q Who is the young woman smoker?

A Like the teenage girl, she tends to be independent, outgoing, have male and female friends who smoke, and is anti-authoritarian. She is under a lot of peer pressure to smoke. Her attitude is: "everything you do these days seems to give you cancer" (46 percent of young women smokers interviewed believe this), and she feels that there is too much regulation of people's lives (41 percent of the young women smokers expressed this opinion, compared to 32 percent of nonsmokers). Surprisingly, she is more likely to be a housewife or a student than a working woman: 39 percent of young women smokers in the survey were employed full- or part-time, and 61 percent were housewives. And, among housewives who smoke, 66 percent are heavy smokers, while among working women, only 53 percent are heavy smokers.

Q Does the Women's Liberation Movement play a part in encouraging young women to smoke?

A No. Equal numbers of young women smokers and nonsmokers identify strongly or partially with the Movement.

Q Is cigarette advertising to blame?

A One element that does seem to be contributing to the increase of smoking among teenagers and young women is cigarette advertising that depicts smokers as attractive, young, healthy, sexy, fun-loving. Conversely, the diminishing number of anti-smoking commercials on TV (they declined when cigarette advertising was banned from TV) means that fewer viewers are exposed to this kind of positive influence. In 1969, 88 percent of teenage girls and boys saw or heard an anti-smoking commercial as compared with 48 percent who were exposed to them in 1975.

Q Do these young smokers listen to their doctors?

A They might, if their doctors said anything about smoking to them. Sixty-eight percent of teenage girls who smoke indicated that their own doctors have not warned them against smoking, and of the young women who are former smokers, only a handful said they did so because of encouragement or advice from their doctors.

Q Is the fear of gaining weight a weighty factor in young women's decision to continue to smoke?

A Among potential quitters, 57 percent said they were worried about their weight if they stopped smoking. However, among young women interviewed in this study who had quit smoking, almost none had gained weight.

Q How effective are "scare tactics" in convincing teenagers and young women not to smoke?

A A majority of the group interviewed are aware of the hazards of smoking: 74 percent of teenage girls, 80 percent of young women believe that smoking is as harmful for women as for men; 71 percent of the teenagers and young women believe smoking is as harmful for young people as for older ones; about half of the teenagers and young women believe that it's not safe even to smoke low-tar cigarettes; and 56 percent of the teenagers, 62 percent of young women believe that smoking during pregnancy can harm the fetus.

These kinds of warnings are, in fact, resented; the attitude is, "Who are these so-called experts who think they can tell me what is and isn't good for me?"

Scare tactics, then, will not work.

Q What might work?

A An appeal to the independent natures of teenage girls and young women

(Continued on page 226)

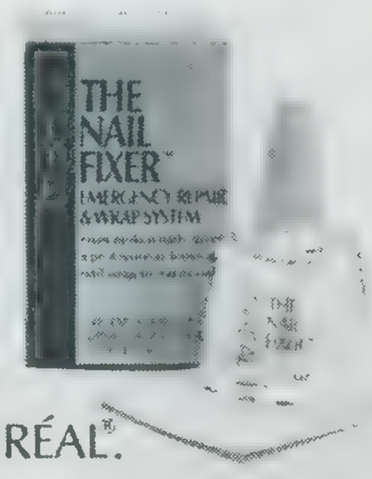
Hard to guess, isn't it? Because the split has been fixed with an amazing nail wrap system by L'Oréal.

It's The Nail Fixer. So strong it holds your repaired nail intact through hand washing and hard knocks.

In fact, many women use The Nail Fixer to make all their nails chip- and split-resistant.

Still wondering which is the broken nail?

Both are!



THE NAIL FIXER™ by L'ORÉAL®.

Which is the broken nail?

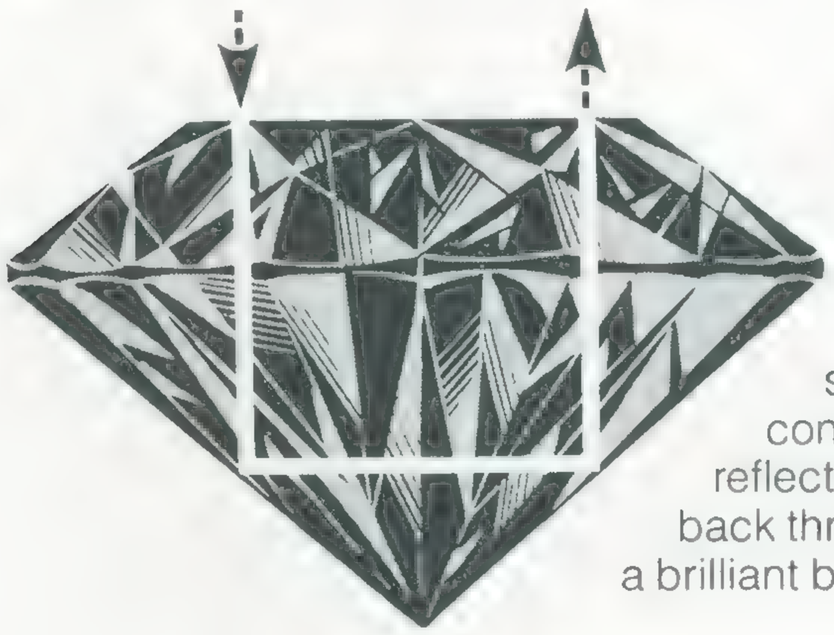
©1978 Cosmair Inc.

It pays to be an idealist when you buy a diamond.

A diamond is not a casual purchase. You want it to be worn and enjoyed throughout a lifetime.

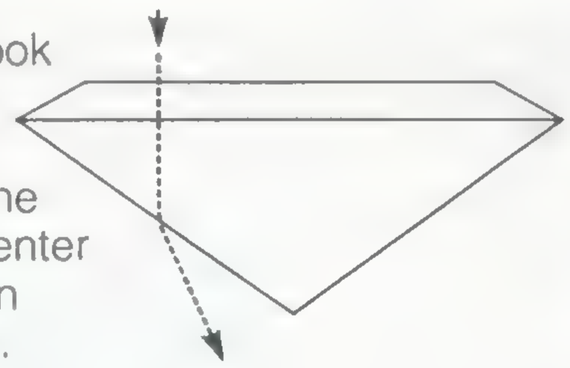
That's why you should never compromise on the beauty and value of the diamond you buy, regardless of its size. You should look for a diamond that's been painstakingly cut and polished to bring out all of its natural brilliance and beauty, one that meets the exacting standards that have been established as ideal. These are called ideal cut diamonds.

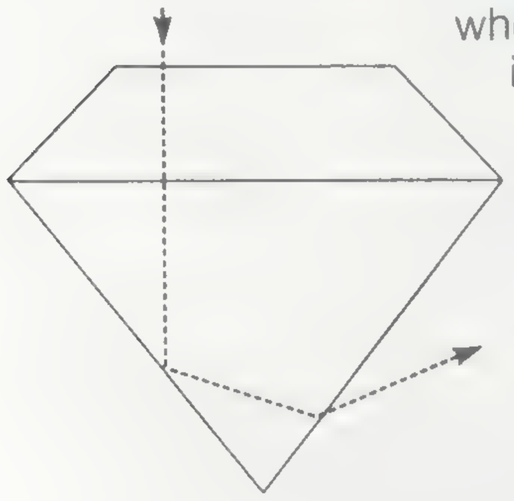
Why is cut so important? Because with diamonds, unlike colored gems, beauty depends on light reflection.



When a diamond is ideally cut, its 58 facets are placed in precise symmetrical relation to others. They act as a series of tiny mirrors, constantly capturing and reflecting light and bouncing it back through the top of the stone in a brilliant blaze.

A diamond cut too shallow to make it look bigger lets some of the light "leak out" through the bottom and appears watery. One cut too deep lets light "leak" through the sides and appears black in the center when compared to an ideal cut diamond.





You can see the astonishing difference yourself.

Whichever diamond shape you prefer—round, oval, marquise, emerald-cut, pear or heart-shaped—and whatever size you choose, LK Ideal Cut Diamonds ensure you of getting the most beauty and value for your investment.

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THE NEW SMOKERS

(Continued from page 225)

smokers, with emphasis on the importance of self, and of being an independent thinker instead of following the crowd—and pointing out that by smoking, they are giving in to conformity rather than expressing their individuality.

- A critical period to reach young women smokers is not only during pregnancy, when 67 percent of the smokers either cut down or cut out smoking—but after giving birth, because most of these young women resume smoking at this time.
- Nonsmoking working women have an excellent opportunity in the office environment to convert their associates who smoke into nonsmokers.
- Many smokers want to quit, but are looking for allies and encouragement. Among teenage girls, 58 percent are potential quitters; among young women smokers, 70 percent. Only a minority are committed to continued smoking. Those who would like to stop may be compared to that group of potential smokers whom the study calls "Vulnerables"—those teenage girls who resist becoming smokers despite exposure to the same factors that make their friends smoke. Although they appear to be likely candidates for the next wave of smokers—their parents and peers smoke—they are not. They want to be in control of their lives, care about their physical well-being, are concerned about becoming addicted to nicotine. They also have adopted a militant approach to smoking—in other words, found a new cause and a new source of peer identification.

Most of these smokers want to stop, but they must have our help

Potential quitters are actually looking for allies and would welcome support from militant nonsmokers who believe that taking special measures to protect their health is important—want to see stricter regulations of where one can and cannot smoke in public, want to see cigarette advertising in newspapers and magazines regulated.

EDITOR'S NOTE: *This information comes from "Cigarette Smoking Among Teenagers and Young Women," a booklet published by the National Cancer Institute, and available from them without cost by writing to: Office of Cancer Communications, National Cancer Institute, Bethesda, Maryland 20014.*



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Three strand and five strand neckchains from 12.50 to 30.00. Matching bracelet, 7.50. Clip or pierced earrings with 14kt. gold posts, 7.50. In gold or silvertone.

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Garfinckel's, Washington, D.C.
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Sakowitz, Houston
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RENAISSANCE OF BEAUTY

By Sue Metzger

Real beauty begins with a radiantly clean, glowing complexion and a healthy, well conditioned body. American women are increasingly aware of the importance of both.

MAGNESIUM THE MAGIC MINERAL
Doctors and nutrition experts agree that once the natural body moisture escapes, a moisturizer cannot effectively penetrate the outer layer of the human skin. These authorities also agree that magnesium is an important mineral in the human body and without it we cannot maintain a moisture balance in the skin. Hungarian women have always been famous for their beauty. Women in Budapest, even the elderly, seldom develop wrinkles. What are the secrets? Scientists discovered that the water in the area has a high magnesium content and contains much of the same vital minerals which make up healthy human skin cells. The discovery of the precious water led to its use in various ways. Special health spas were erected. Skin care experts use the water in cosmetics and during beauty services.

FLAWLESS COMPLEXION
To find out more about these famous beauty rituals, I visited Ilona of Hungary, a renowned expert who maintains a successful and busy institute of skin care in Houston, Texas and a medically supervised Center for total beauty and health in Denver, Colorado. The calls for Ilona's services are so demanding that other openings are planned in New York, Beverly Hills and Chicago.
Seeing Ilona's ivory-like, flawless complexion made me realize on first sight that she really knows the secrets to beauty.
Knowing that practically every cosmetic manufacturer in America offers various moisturizers, Ilona's statement that she does not use any surprised me at first.
She explained: "Your doctor will confirm the importance of magnesium in your body. Lack of it causes skin cells to debilitate. As they weaken, they shrink in size and let natural body moisture leak out. It is not unusual for early wrinkles to develop at the age of 25. If unchecked, by reaching 35 deep wrinkles can be visible.
Therefore the most logical and scientific step in skin care is to preserve the natural moisture your own body produces. Prevention is better than cure!
If external application of moisture would be so effective, people living in a humid climate, or fishermen working under the most humid conditions, would have beautiful complexion. But it is not so! The fact remains that people have problems with dry skin even in humid climate. True, you can soften the skin temporarily with a moisturizer, but soon it evaporates, leaving the skin, in many cases, dryer than it was before."



FIRST TIME IN AMERICA
Ilona continued: "My protection creams and lotions help prevent the escape of natural moisture from your skin. They also protect the skin against sun, weather extremes and pollutants. Further nourishment and rejuvenation of the skin will be achieved over night with my special creams designed with embryo, placenta and tissue extract. I also import this magnesium-rich water from Hungary to make all my skin care products. It is the first time that cosmetics made with mineral water available in America."

CLIMATE AFFECTS SKIN CARE
Climate is also an important factor in Ilona's skin care program. She does not believe in "all purpose" cosmetics and is the only skin care expert in America who takes into consideration the country's varying climatic conditions.
She added: "If you move from a humid New York climate to a dry Arizona, your garden and lawn will require different care. You will have to change your skin care rituals also."
Accordingly, when inquiries are mailed to Ilona, a convenient chart will be sent showing the average percentage of humidity of that particular area. This enables the client to choose the proper and most effective skin care products from Ilona's most comprehensive cosmetic line. They are sold with a Money Back guarantee.

SKIN CARE WITH PHENOMENAL RESULTS
People with dry skin, wrinkles, oily skin, blemishes and other skin problems have at long last found help and relief by following Ilona's unique skin care methods. Letters pour in daily with request for her cosmetics and praises about the results. Here are just a few excerpts from the many on file:
"The cleanser for my oily skin really works. My face feels soft, yet not greasy." *Mrs. E.S., Winnipeg, Canada.* ★ **"I had acne for almost 10 years. Finding you was a miracle I was praying for. My skin looks wonderful now."** *Miss G.W., Seattle, Wash.* ★ **"Your cosmetics are truly remarkable."** *Mrs. G.L., Tulsa, Okla.* ★ **"Dry skin is a problem here. I think you have found the secrets to its cure. I have a terribly dry skin and am allergic to almost everything, however, with your cosmetics I have no problem."** *Mrs. K.M., Phoenix, AZ.* ★ **"My skin is really responding and looks great. My daughter also is having excellent results."** *Mrs. M.F., Wellesley, Mass.* ★
Ilona's beauty rituals, however, don't stop with just creating a radiant skin. Her aim is to achieve a healthy, youthful and well conditioned body. At her Denver institute, appropriately named Human Improvement Center, a woman can spend one or two weeks devoting her time to total revitalization. The center is luxuriously elegant and so unique that many services are not available any where else in the United States.
A special booklet is available on request.



SKIN CARE AT HOME
For women unable to visit any of her centers a special booklet containing Ilona's successful methods for complexion care at home is also available by sending $1.00. Full price shall be credited toward your first cosmetic order.
If your present cosmetics don't give you the results you want, the $1.00 for the booklet can be the best investment you ever made for your skin.
On your next trip stop at Ilona's unique centers. For appointments call well ahead.
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Enclosed is $1.00 which will be credited on my first order for your cosmetics.
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Address: _____

City: _____

State: _____ Zip Code: _____



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Marina Ferrari

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"Fermodyl affords maximum results in a minimum of time"

Charlotte Ford

Ask a busy lady why Fermodyl hair care is ideal for today's active lifestyle, and you'll get two answers:

1. Within the Fermodyl collection are highly individualized regimens formulated specifically for different types of hair…with different types of problems. The one that's right for you provides everything you need (and nothing you don't) to keep your hair healthy looking and beautiful… whether it's baby fine or coarse and curly.

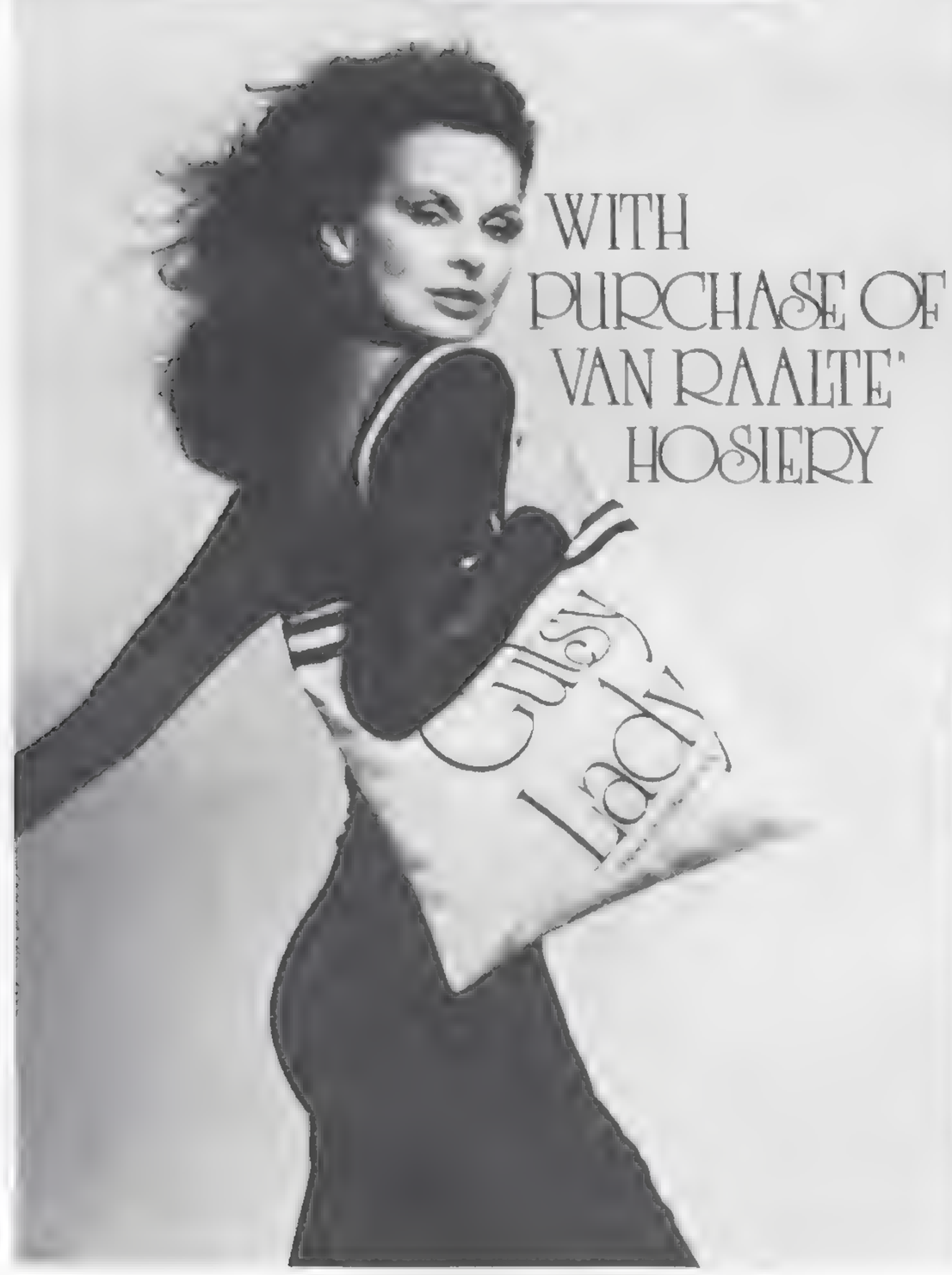
2. Fermodyl products are sold only in salons by licensed hairstylists/cosmetologists. Professionals thoroughly trained in the science of hair and qualified to select the Fermodyl products that work best for you. With professional analysis and Fermodyl care, your hair can look beautifully pampered even on a tight schedule.

FERMODYL®
has beautiful hair down to a science.

Available exclusively in fine salons.


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GUTSY LADY™
"GO ALONG"
BAG $3.00
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VAN RAALTE'
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Lady


TIGHTS &
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KNEE-HI'S.
SEND TO Gutsy Lady, Take Bag Offer
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Apt #
City
State
Zip
VanRaalte
Hosiery/Tights & Leotards /
Bodywear/Casual Knee-Hi's
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Living: Ideas and Trends

By Barbara Plumb

Building illusion...
'fifties favorites...
the Wright circles...
telephone turn-off

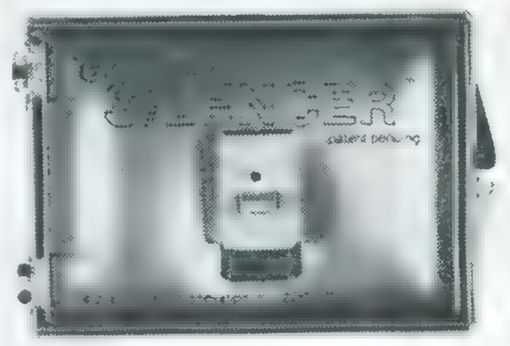




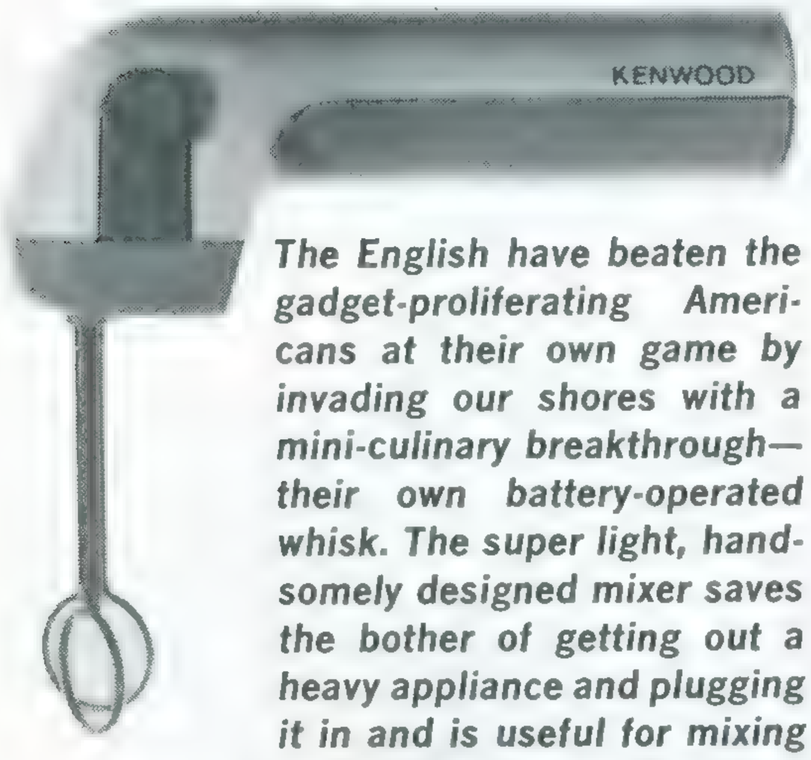


The great Spanish architect Antonio Gaudí designed furniture for his interiors, as did many of the most original architectural talents. Stools, chairs, mirrors, made of oak hand carved to Gaudí's drawings, are now being imported by Maria Cellis, New York. An armchair, above, for his 1898 Calvet house (Elsa Peretti, famous for her heart necklace and Halston heart compact, has the chair in her house near Barcelona) comes in an edition of one hundred fifty; $1560.

Blank, windowless concrete or brick walls can be counted among the most depressing visual curses of the modern city. Surprisingly, one of the worst of these faceless offenders belonged to the Boston Architectural Center. As an antidote, the Center and City Walls, Inc., commissioned Richard Haas, a New York artist who began his career drawing the Victorian architecture he saw in SoHo, to transform the offending west wall of the 1960s brutalist building with a *trompe l'oeil* mural. Haas created a striking cross section cutaway of the interior of a classical building, complete with such architectural niceties as columns, arches, balustrades, and a central dome. "I am suggesting ways to build," said Haas. "I am very interested in ornament. I have always been fascinated by a sense of play and fantasy in architecture."



Two twenty-nine-year-old MIT engineers posited that the telephone, like every other appliance, should have an on-off switch. And so, their brainchild, "The Silencer," was born, guaranteeing privacy for naps, baths, convalescence, intimacy. Callers hear a normal ring; you hear nothing; $9.95, Zoom Telephonics, Boston.



The English have beaten the gadget-proliferating Americans at their own game by invading our shores with a mini-culinary breakthrough—their own battery-operated whisk. The super light, handsomely designed mixer saves the bother of getting out a heavy appliance and plugging it in and is useful for mixing sauces right on the stove. It is also handy for brewing drinks. If you're a French-toast fan, the whisk lets you blend the ingredients in the dipping pan; $9, Henri Bendel, New York.

"Time Line," a nonscholarly history of Egyptian art brilliantly mounted at New York's Metropolitan Museum as a thirty-foot-long chart, backlighted and inset with color transparencies, has been scaled down for home use. The museum's vice president of architecture and planning, Arthur Rosenblatt, had the idea for an accordion-fold book that would double as a wall decoration. Designer Rudolph de Harak scaled his original down to 12 feet, 5 inches; $3.95, with 160 color photos and a slipcase.



(Continued on page 240)



stanley
korshak

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& NORTHBROOK COURT, NORTHBROOK

THE NELSON ROCKEFELLER COLLECTION



Actual Size: 9½" Including Base

Now, for the first time, reproductions of beautiful works of art are available from the world renowned Nelson Rockefeller Collection for your personal acquisition — from great paintings and sculpture to fine porcelains, from pre-Columbian gold pieces to early American wood sculpture and weathervanes.

Pictured above is the HANIWA HEAD. The Haniwa Head and each item in the Collection has been personally selected by Nelson A. Rockefeller and has been painstakingly recreated to meet the most exacting standards. Foremost American and international craftsmen have been specially commissioned to achieve the highest standards of excellence.

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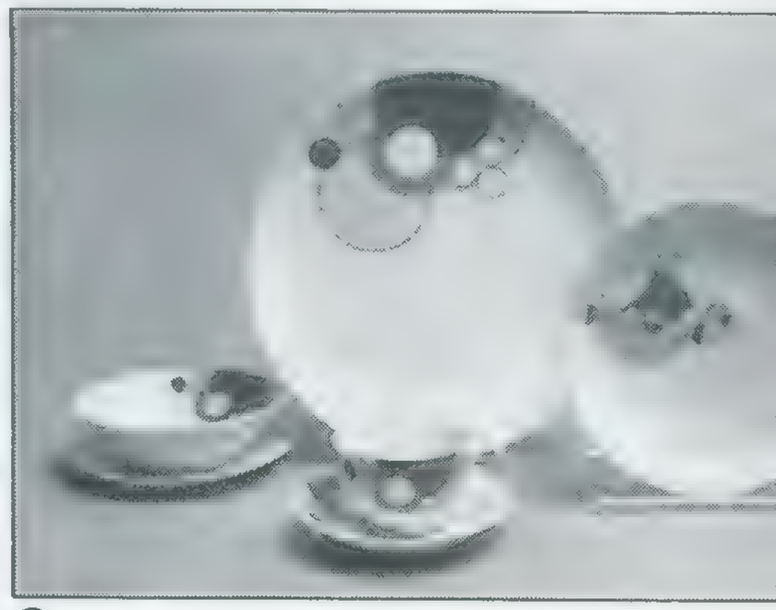
Make check/money order payable to The Nelson Rockefeller Collection.

*New York State residents, please add appropriate state and local taxes. New York City residents, please add 8% sales tax.

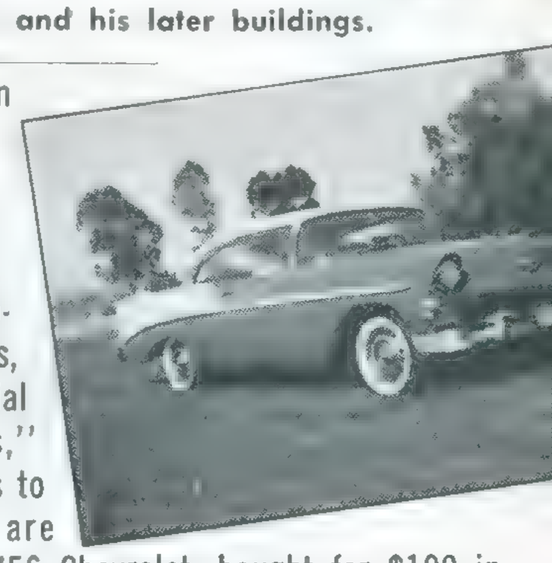
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Living: Ideas and Trends

(Continued from page 238)

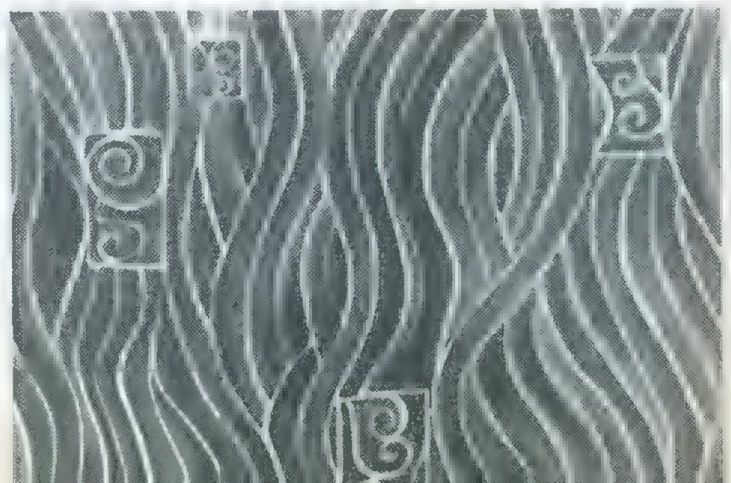


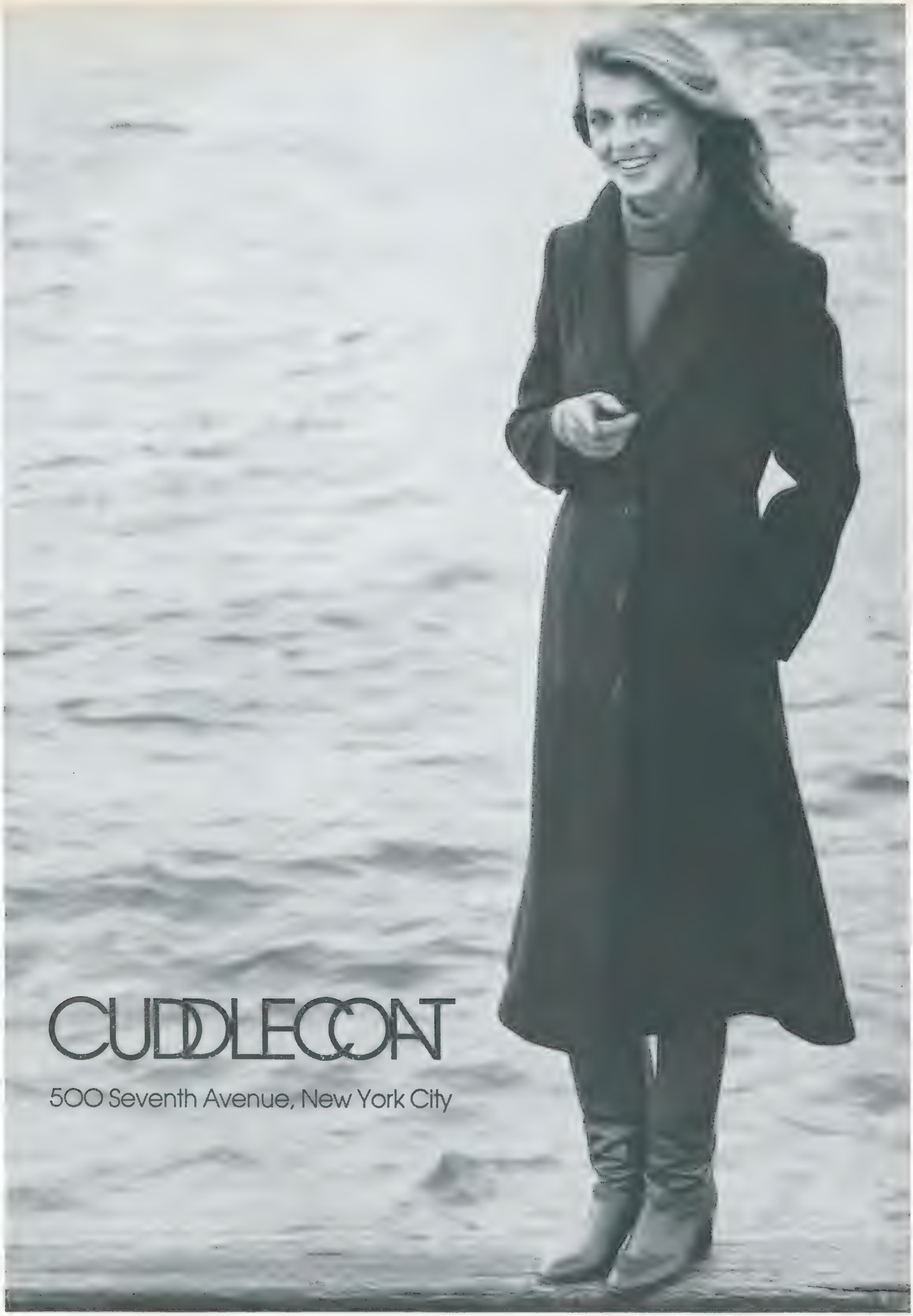
Ceramics, lamps, windows, curtains, napkins, furniture—even dresses for clients—were part of the titanic scope of architect Frank Lloyd Wright's design genius. All are included in a major exhibit (expanded and remounted since its debut in Washington's Renwick Gallery) at the Grey Art Gallery in New York from September 26 to November 4. A book, which is the catalogue, will be published this month. The circular motif in Wright's china (above) for the Imperial Hotel, Tokyo, 1916-22, reappears in floor plans for New York's Solomon R. Guggenheim Museum and his later buildings.



It all began in California four years ago. Now, all over America, 1950s Chevrolets and Fords, dubbed "special interest cars," are the wheels to own. Prices are soaring. This '56 Chevrolet, bought for $100 in 1969 and restored with 633 hours of labor, $1700 worth of parts, now would sell for $6000.

Fashion designer Mary McFadden professes her first love to be fabric design; and that particular love comes from her more than superficial knowledge as a fabric historian and collector. For her fashion collection, she selects from 125 fabrics, 65 percent of which were McFadden designed. Mary's branching into home furnishings with ten correlating fabrics and wall coverings seems as natural as switching from mauve to beige. Her patterns were inspired by such sources as American Indian beadwork, pre-Columbian kite designs, ancient Coptic fabrics. "Sanskrit" (below) derives from stylized Japanese waves and Gustav Klimt calligraphy.




CUDDLECOAT
500 Seventh Avenue, New York City

TRIP TIP#5

Leave your nail polish remover at home.

If the bottle breaks in your suitcase or leaks on your clothes, it could ruin your trip. Take our nail polish remover instead. It's called Nail Clean and it comes in a heat-sealed envelope, not glass. The towelette inside is saturated with enough remover to do your fingernails and toes too. Just zip it open and zip your nails clean. Nail Clean—one of the TripSavers by Celebrity.



TRIP TIP#8

Do you know the tissue paper trick?

When you pack a dress, skirt or blouse, put sheets of tissue paper between the folds. The paper cushions the fabric to help avoid wrinkles and creases. And it weighs almost nothing. Keep all your packing light with the TripSavers by Celebrity. Convenient little packettes of hand lotion and deodorant, spot remover, nail polish remover, detergent, even a jiffy shoe shine kit. Get TripSavers at the Celebrity counter at any fine store. They could save your next trip.



Beauty Now

office survival kit



Pablo's list of beauty essentials for looking your best on the job—all day long

"You can no longer get by simply by powdering your nose and saying 'I'm ready,'" says Pablo Manzoni, makeup artist and creative director of Elizabeth Arden. "It's vital to have something more than tissue on hand, something that helps you—with minimum effort, time, expense, and bulk—to prevent your face from melting halfway through the day." The beauty kit Pablo's assembled for us fits in a desk drawer, with everything you need for touch-ups during the day, added "excitement" for evening if you're going out straight from the office. "I don't think it's necessary to start all over at day's end. To remove your makeup, cleanse, then reapply it is a colossal bore." Pablo's suggestions for saving face: "Use a sponge to even foundation or add a bit more. Blot excess oil, powder your nose—shine makes you look tired. Face color is very important: Rosy cheeks make you look healthier, in better shape. All it takes to restore a little brilliance, a little sparkle, to the eyes is touching up the inner rim with a blue pencil, adding an extra coat of mascara; for evening, you might want to create extra depth with dark shadowing. Lip color, of course. Then spray a cologne all over."

FRESH STARTS *(above)*
Breath freshener. Eye drops.
Purse-size fragrance—here, Cabriole by Elizabeth Arden.
Skin toner—to pat on with a cotton ball over makeup.

MAKEUP *Base. Rouge. Mascara.*
Highlighter—for evening accent, glow.
Eye Shadow—one compact for day, one with more color or shine for night.
Pencils—brown for brows, colors for lining eyes and lips.
Translucent pressed powder.
Lip colors—red, pink, coral.
(All makeup, Elizabeth Arden.)

TOOLS *Mirror. Facial blotters.*
Tissues—for touch-ups, wiping hands.
Cotton swabs—to remove any mistakes.
Brushes for liner, blusher, shadows.
Eyebrow brush. Sponges for blending.

HAIR *Comb and/or brush. Bobby pins.*
Compact blow dryer—here, Clairol's 1 For The Road.
Hair spray—Pantene's (in the picture).

REPAIRS *Emery board. Sewing kit.*


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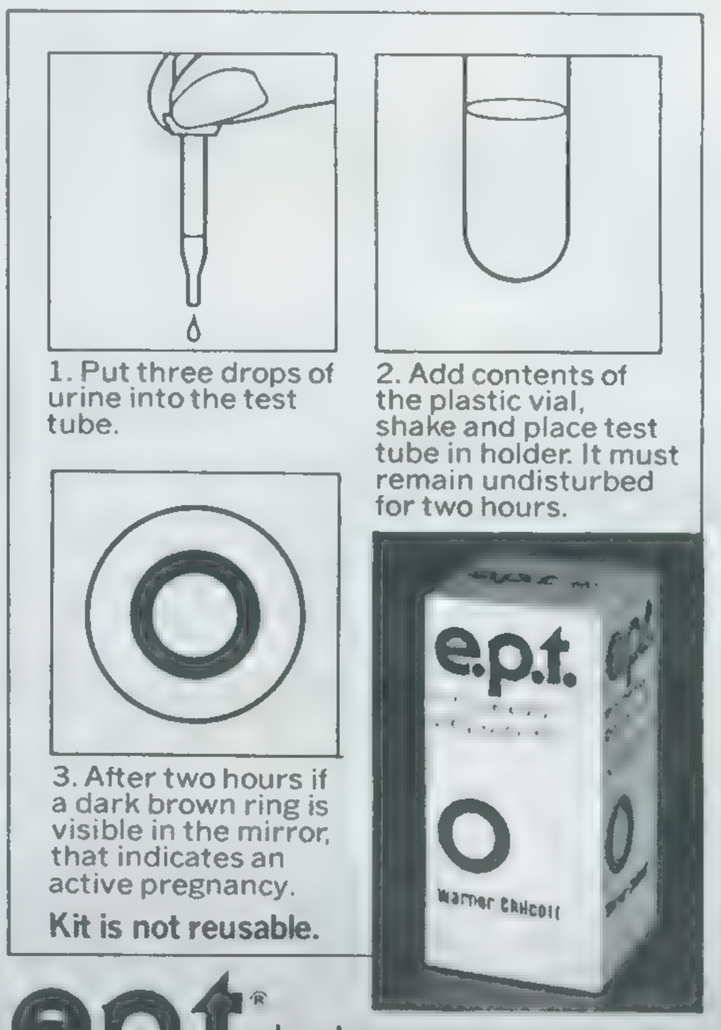
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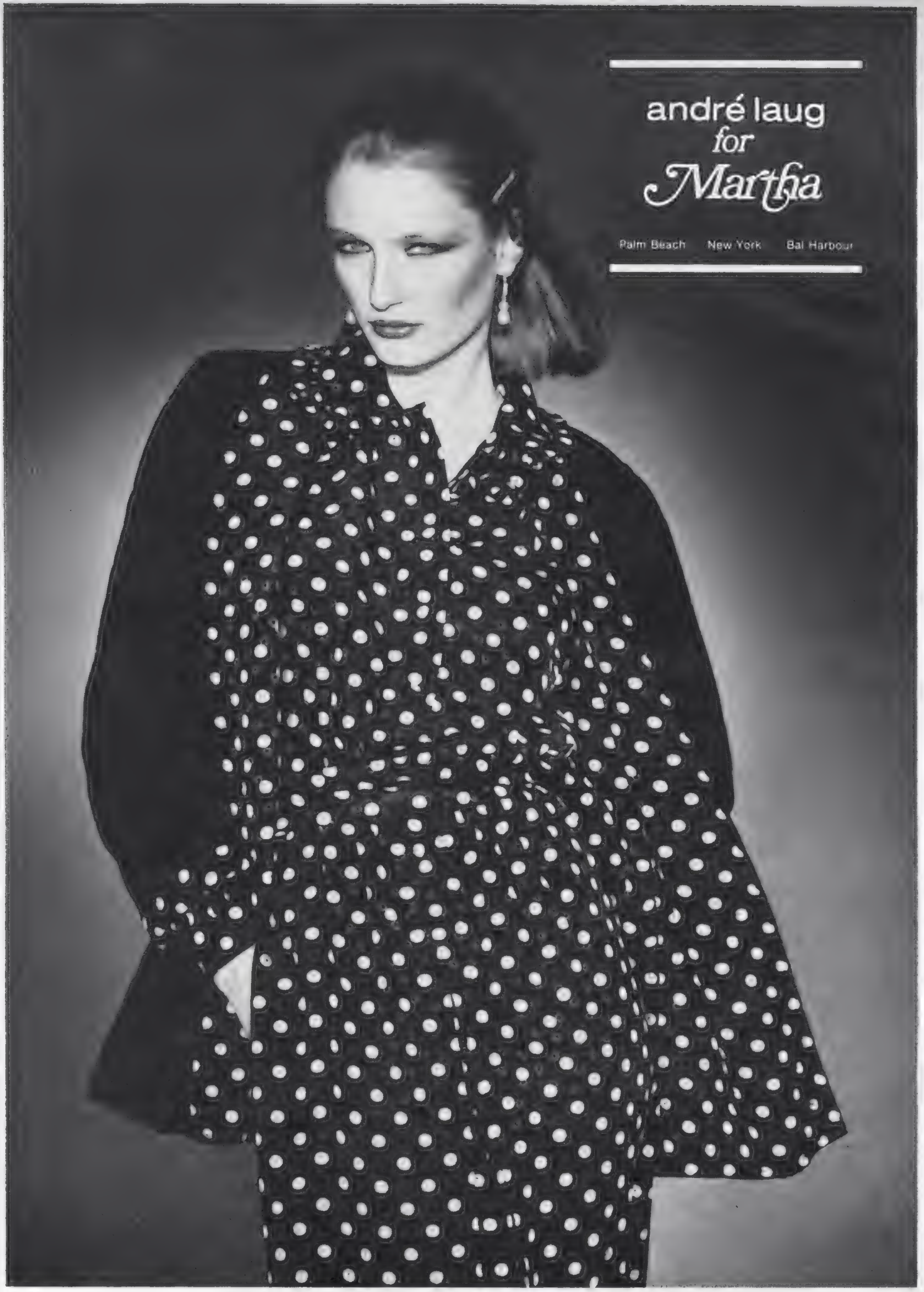
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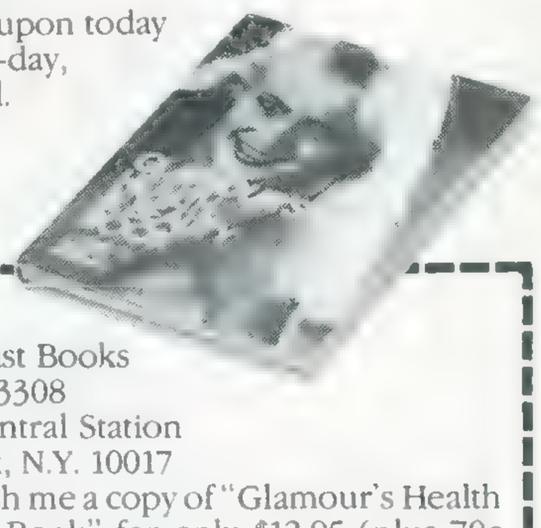
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Robin Duke: the world-turning effects of vitality and enthusiasm

We can all copy the commitment and energy that make her voluntarism work

By Edith Loew Gross



Robin Duke in action, population her concern

EDITOR'S NOTE: *This look at Robin Duke and her work for the Justice Fund is the first of several examinations of modern American women who make a difference: women we can admire—with effectiveness we can emulate.*

Certainly Robin Duke is beautiful; blond, slim, with an irreproachably elegant length of line and a catching vitality—fifty-five going on thirty-five!

And certainly since her marriage, in 1962, to Angier Biddle Duke, diplomat, philanthropist, and an heir to the American Tobacco Company fortune, she has been in what is generally understood as a position of privilege. To put it bluntly she does not have to get the bread on the table. Yet, for whatever reason—convent-school discipline, American work-ethic, a capacity for outrage, for caring—more likely for all these reasons, Robin Duke is working harder now as a volunteer than she did in the years when she had to earn her living.

"She's a trip," said Lee Novick, coordinator of the Justice Fund, speaking of Robin Duke, who is chairman of the Fund, "she's fun—bright, enlightened, unpretentious. And she is *some* worker!"

The Justice Fund is, so to speak, Planned Parenthood's Fighting 69th—an all-out crash campaign to win nationwide support for Medicaid-funded abortions. And the tone of mild but unmistakable incredulity underlying the description of its unpaid chairman should come as no surprise to anyone at all familiar with the old star concept of volunteer: the beautiful, privileged woman whose name high on the list of sponsors (plus a substantial check at regular intervals) is about as significant a contribution as she is ever expected to make to the cause of her choice.

"It's a funny thing about voluntarism," Robin Duke said, "as you become more interested—more committed—you begin to realize that there is more energy out there than you ever dreamed, both within yourself and among the people you're wanting to reach. It gives you the greatest leverage—honest and truly!—because when you're dealing with an issue you care about and nobody says, 'I'm paying you to do this and this and this,' it means you're uncompromised. You're unowned. You're a free agent. You're not held on the issue in any way, except by your own convictions. And this has the most tremendous stimulative effect—for keeping your high up, there is nothing like it. But whatever it is that gets to you in this way . . . well, I've worked almost all my life and I can tell you: everyone must find it for herself."

When Robin Duke says she has worked almost all her life, she is speaking literally. Born Grace Esther Tippett, in Baltimore, Maryland, Robin (a childhood nickname) Chandler (her mother's maiden name) jumped into the world of New York fashion at the age of sixteen. She worked as a salesgirl and as a model, and eventually became fashion editor of the *New York Journal American*.

By the time her first marriage—to Jeffrey Lynn, the movie actor—ended in divorce, she was working to support herself, her mother, and her two children, Letitia and Jeffrey. She was a talk-show panelist on radio and TV, a television news journalist, and a publicist in the international division of the Pepsi-Cola Company.

Robin Duke's life began to shift to its present direction just after Angier Duke, who had been United States Chief of Protocol and Ambassador to Spain in the Kennedy and Johnson administrations, respectively, retired from foreign service. "The war was on in Bangladesh, and we were asked to help because the refugee problem was desperate, and it was an area my husband had been interested in for years. So we went to Bangladesh. There was such need!—there were about seven-and-a-half million people, an extraordinary movement of people, the largest in recorded history. There were little girls who were pregnant. They had no hope, no future. They were children reproducing children.

"Then General Draper [the late William H. Draper, Jr., a pioneer in the crusade for population control] got me involved in population problems as they relate to developing countries. And I began to understand that all this volunteer work, and all the efforts that the United States government makes through their taxpayers to assist the underdeveloped world, in terms of food and schools and medication—every conceivable type of aid—can never be effective if the populations continue to expand. It isn't *possible* to catch up until there's an effective population program implemented by *all* countries!"

These convictions led inevitably to her involvement with the Draper World Population Fund, of which she is chairman, and the Population Crisis Committee, of which she is national co-chairman. She also acts as a consultant to the United Nations for Population Activities.

As is often the case with people with a high sense of responsibility, it's difficult to pigeonhole Robin Duke's work into precise functions and duties. Nominally, she is a fund-raiser. In fact, "I raise anything I can raise—funds, consciousness, enthusiasm, vitality." To this end, she has traveled in Latin America, the Near East, Southern Asia, putting the gentlest of arms on key figures, from heads of state down.

Her present efforts for the Justice Fund stem directly from the stormy consequences of the Supreme Court's 1973 ruling for legal abortion. "At least, we thought, *that* problem was resolved; at least a woman had freedom of choice. Now, suddenly, we find that the Supreme Court has turned back to each state the decision to make its own determination as to whether Medicaid funds would be provided for abortions. What that says to us is: women of means can have a legal, clinical abortion. But, if you are poor, you will have to carry your child full-term.

"Obviously, the word abortion is the least attractive and hardest thing to handle—but there it is. So we're lobbying like crazy. We're going after members of Congress. We'll go to the states where we're weak, where we have legislators who are against us—against Medicaid funds being used for abortions; against abortion, period; against women's using contraception—as several groups have said, 'Abstinence, my deah—abstinence is the thing!' And I will talk to the women who are what I call typical American women, who don't want to identify with radical movements—they're scared to death of the kooks on both sides—and I will try to make them see that it's the average women who are affected by this and should feel compassion for other women, because this isn't a racial issue. It isn't a religious issue. The issue is simply women's health and well-being and freedom of choice."

Robin Duke's New York base of operations is a compact suite of rooms in a hotel off Fifth Avenue. Every night at six, she leaves the office, stops for a twenty-minute swim at The River Club, then heads home—"a nice, unelaborate sort of apartment"—with a view of the East River. She manages the running of it—as well as a country house in Southampton and a small flat in Gstaad—with minimal help. Which, she is quick to point out, is no big deal since "most of the time, it's just the two of us"—their fifteen-year-old son Biddle is at boarding school and the other four children (Angier Duke also has a son and daughter by a previous marriage) are grown up and on their own.

Recently, speaking of the need to get people to stand up and be counted, she said, "What it comes down to is that people *do* care, but they have got to take their care and move it that one step forward that will help. I think caring is absolutely one of the key words in life. From raising children to cooking a meal to running a house—if you *care*, that's what makes a difference." . . . It's really all Robin Duke does: she makes a difference. ▽

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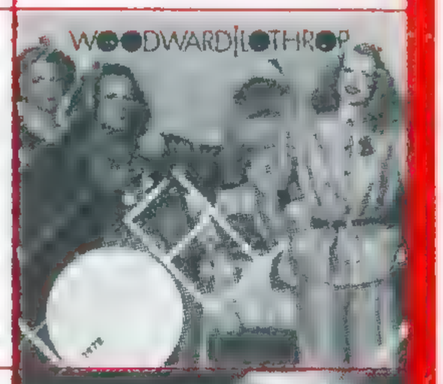
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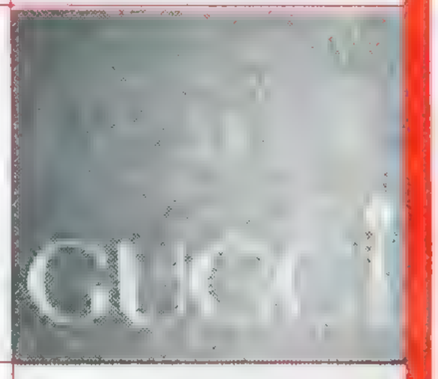


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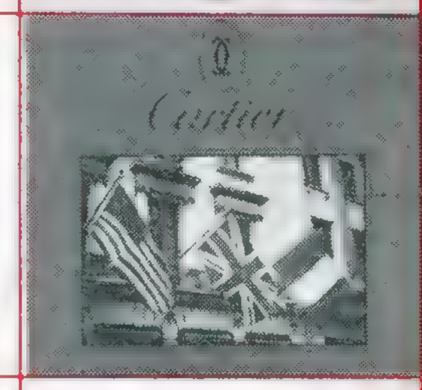
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PET BEHAVIOR

(Continued from page 194)

For example, Satan's bedtime was 10:00 in the evening. At precisely 9:58 (the cues for the time were probably the owners' anticipation of the dog's behavior), he would rise and begin to bark at the stairs. That was everyone's signal to go upstairs to bed. Satan was so rigid about this rule that the family members would have to get their midnight snacks in advance. God forbid if he encountered anyone roaming the house after 10:00 P.M.

Satan's other rules were equally exacting. He had a people-location rule that dictated who could be in what room with whom. The wife was allowed, the children were tolerated, but the husband forbidden to enter the kitchen, especially if anyone else were in it. He had a possession rule: that is, everything was his if he wanted it. For no apparent reason, Satan would decide that the chair someone was sitting on was his; better get up or suffer the consequences. Or he would decide that the object someone was holding was his; it had to be relinquished. Satan's rules were many and growing.

When I entered the house (I frequently make house calls), Satan attempted to enforce some of his rules on me. This started innocently enough. First, he started to solicit petting by nuzzling my arm. The owners said he was trying to make friends, but I had his number. I didn't pet him. Then, he stood on my lap with his front paws and placed his head on one of my shoulders. Further attempts at friendship? No! This dog was trying to dominate me. ("Standing over," in which a dog places part or all of his body over another dog, is a typical canine dominance posture.) Without a word, I placed my right hand under the dog's solar plexus and launched him, following the launch with a leap that landed me on the prostrate dog pinning him to the ground. (A technique that I recommend only to the physically able and behaviorally sophisticated.)

To the owner's astonishment, the dog was obedient and subservient to me at all our subsequent meetings. He also never attempted to enforce his will on the family members in my presence, but he continued his tyrannical behavior when I was absent.

This difference between the dog's behavior towards me and towards his owners provided the essential clue to solving the puzzle. The dog, being an aggressive Schnauzer, had entered a "pack relationship" with the family in which he was the dominant member. This was supported by the fact that Henry, the former head of the household, was the most frequent recipient of Satan's wrath. The problem was changing this relationship. How do you make Henry the top dog again?

The solution was a variation of assertiveness training, a technique used to train human assertive skills in a progressive manner. First, Henry was taught to take control of his dog by training the dog to perform simple obedience commands. As time went on, we gained more control over the dog's behavior. The *coup de grâce* came when Henry finally attempted to force his dog down onto his back. (This could only be done after a prolonged period of regaining progressively more control and rewarding the dog for compliance.) Henry succeeded. The dog complied, and their problem vanished practically overnight. Henry also was able more frequently to take charge of his conversations with me, to stop his wife's continuous interruptions, and to regain the respect of his children, something he had lost as a by-product of the previous interaction with his dog.

Not only can emotional problems manifest themselves in a pet's behavior, but also a human's beliefs and attitudes seem to influence an animal's actions. Snoopy, my male Siamese cat, seems to know when people are uncomfortable around felines. I have no idea how he does it; but the cat will spot cat haters in a crowd, single them out, and proceed to harass them by jumping in their laps, rubbing against their legs, and generally making a pest of himself trying to solicit attention. Perhaps, the cat lovers give him unsolicited attention, so there is no need for harassment.

A mechanism I understand a bit better is bullying behavior in dogs. This is when a dog perceives a canine phobia in humans and proceeds to bother the fearful individuals. I believe that there is substance to the old wives' tale that a dog can sense your fear, but the sensing isn't on an olfactory level; it's on a level of nonverbal communication. Captain, my 250-pound Old English Mastiff is a case in point.

Living with a dog that is 75 pounds heavier than the heaviest family member (myself) is like living with Luca Brasi, the massive henchman so dedicated to Marlon Brando in *The Godfather*. He is docile and submissive to me but terrorizes anyone who shows even a slight fear. His behavior consists of continuously bumping into and pushing up against his victims. I have been able to stimulate this behavior toward me by simulating his victims' nonverbal behavior. When faced with a dog, these fearful people make two characteristic moves. They pull their hands up to their chests and back away from the dog. This behavior inevitably elicits approach and investigation on Captain's part. An escalating vicious cycle is established; the more they back off, the more Captain approaches. The ultimate result is the dog's jumping on his victims, scaring them half to death.

"At precisely 9:58, the dog would rise and begin to bark at the stairs"

A recent case of mine shows very nicely how a dog can pick up on the owners' deep-seated attitudes and develop an animal behavior problem. Joch is a middle-sized mutt whose exuberant puppy behavior—destruction, barking, and frequent lapses from appropriately placed elimination—appears to be driving his owners to bicker.

Joch's owners, Wilma and George, are middle-aged grandparents and quite well off financially, George being the president of his own multimillion-dollar company. Wilma is rigidly intolerant of Joch's mischief, whereas George appears benevolently indifferent or perhaps openly accepting of this misbehavior. On the surface, this disagreement appears to be the source of their bickering and the cause of their animal behavior problem.

However, when I probed a bit more deeply into the relationship between Wilma and George, the real source of their problem began to emerge. The first clue was George's request that I visit them so I could "tell Wilma what she was doing wrong." When I arrived, I found Wilma very hostile to me and my reported purpose. However, after some preliminary discussion, which conveyed the message that I was not there to judge, Wilma opened up.

Wilma, being the wife of an aggressive and successful self-made executive, had been saddled for the thirty years of her marriage with all the household chores including the raising of their three children and the training of their four dogs. These tasks she had performed diligently and expertly. However, with the marriage of their youngest child and demise of their last dog, Wilma was finally free to do what she wanted. This meant the possibility of a wide range of recreational activities that had been denied to her by her previous responsibilities. She was free and ready to kick up her heels and have some fun for a change. Nothing lascivious, simply being able to sleep late, play golf and tennis, go to parties, and so forth.

Enter George with a new puppy, an animal he had "benevolently" salvaged from the pound. The puppy, of course, exhibited all the neonatal needs of a newborn infant. The pup had to be raised and trained, and guess who was supposed to do the training or suffer the consequences to her new furnishings?

In this case, Joch was an unwitting ploy in George's plan to housebind his wife to regain control of her behavior. Wilma's reluctance to accept this responsibility for the dog was quite understandable. Since George was not about to take care of the dog himself, it was quite reasonable that the puppy remained untrained. The ultimate kicker was that the dog was eminently trainable. The solution revolved around George's conscious acceptance of Wilma's position and acceptance of total responsibility for the dog's training—something he took on grudgingly after my comment that surely a man who could manage a multimillion-dollar corporation could manage a twenty-pound mutt. The ultimate benefit of the incident is that it led to the marriage counseling that this pair needed.

In each of these cases, the pet's behavior problem is a symptom of a less obvious but potentially more serious psychological problem of its owners. Thus, a pet may serve as an "indicator organism" of human emotional and/or interpersonal problems.

The idea of indicator organisms is not new. Canadian Indians can predict a serious snowstorm by observing the change in behavior of the local arctic wolves. Studies are being conducted on the apparent ability of domestic animals to predict earthquakes in California. Thus, it is not unreasonable to believe that a dog, with its close emotional, social, and evolutionary ties with humans, could serve this new function. However, we humans must be open enough to realize that, just maybe, our animals' behavior problems will tell us something significant about ourselves. ▽

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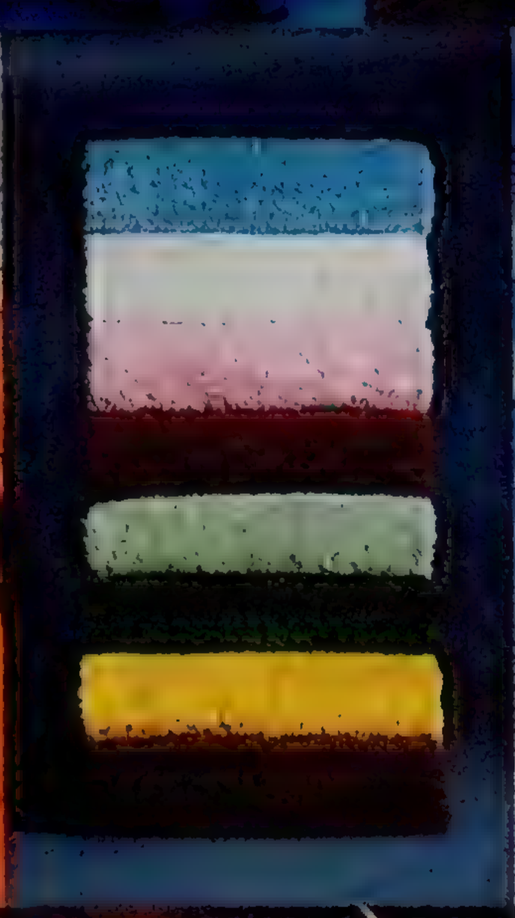
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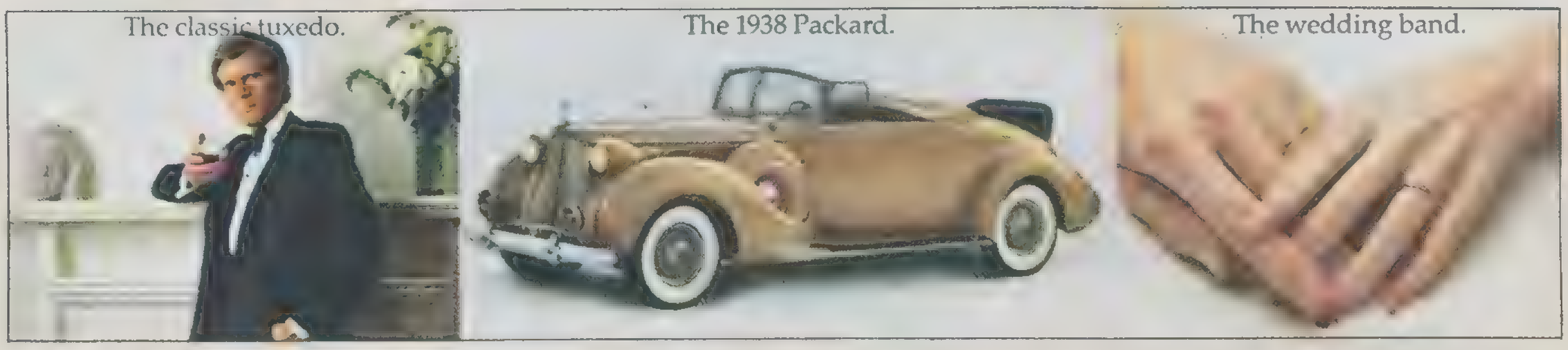
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Between Us

Sex and the woman reviewer... photogs for funds... craziness you can live with

By Lorraine Davis

A WARM-HEARTED WOMAN'S BUSINESS BOOMS

This winter, you may be able to add the warmth and cheer of a wood stove to your life and to save on petroleum-based energy in the bargain, thanks to the flourishing business founded here by a dynamic and attractive Norwegian woman, who eight years ago bought a vacation house near Andover, Maine, and decided to import a Jøtul stove to replace the wood-burning relics in the old farmhouse. Eva Horton had learned to tend a wood fire in Norway during the World War II German occupation; she knew the Norwegian Jøtul stoves (called the Rolls-Royce of wood burners) were as efficient as they were handsome.

Eva, a former gym teacher who is also a skilled graphic artist, added several Jøtuls to her house; then, when friends and neighbors expressed high interest, she moved into importing the stoves en masse by forming her own firm, Kristia Associates. Eva's abilities as a publicist were evident when she called out the local media to watch her supervise the unloading, in Portland, Maine's harbor, of the first stove shipment —she wore Norwegian national costume.

Eva Horton used the organizational talents she had developed in charitable projects to put together her small firm (she now has thirty employees), at first producing all the advertising and promotional literature with herself as photographer and layout artist. As the business grew, her dealer network spread all over the East, and now has developed nationally.

Demand for Eva's Jøtul stoves (she is the exclusive importer in the U.S.) goes far beyond the Norwegian factory's ability to supply her; but she is beginning to branch out, too. Already added: her own advertising agency, Kris Comm, and some related products—chimney brushes, Jøtul cast-iron cookware, and Kindle-all, an instant fire starter. Eva has recently added a gymnasium to her offices, with a trained professional to instruct the Kristia staff.

"Burn wood. They never spilled logs at Santa Barbara" reads a Kristia bumper sticker. Eva Horton cares about ecology and puts her people-centered ideas to work in her company's management, giving her employees warm individual attention. She's also given the economy of Portland a happy boost by giving its seaport a new cargo.

TRAINING FOR SUCCESS

"Women make incredibly good business people, they have lots of good ideas and lots of talent. They just need the technical knowledge and the opportunity to make and manage money. If a woman is intent on being successful, we'll kill ourselves to help her." The speaker is Bea Fitzpatrick, executive director of American Woman's Economic Development Corp., speaking of AWED's year-long program for training women entrepreneurs.

Applicants for AWED's training go through interviews and screenings and are placed in groups of thirty, if they are already in business, or in groups of forty, if they are prospective small-business owners. This free program has teachers from the business schools at Harvard, Pennsylvania, and New York Universities, from top accounting firms. Personal attention may include sending management analysts to a woman's business site.

"You're eligible," said Ms. Fitzpatrick, "if you have stick-to-itiveness, perseverance; if you've created things." She's looking for "that ability to make something from nothing."

AWED also offers a short-term counseling program for immediate problems. Address: 1270 Avenue of the Americas, New York 10020; telephone (212) 397-0880.

TO ELECT US: PHOTOGRAPHERS' AID

Women still hold only 7 percent of the elective offices in this country, though, of course, we are 51 percent of the population. One group of women doing something about that situation is the Women's Campaign Fund (1521 New Hampshire Avenue, NW, Washington, DC), which, since 1974, has contributed over $150,000 to female candidates—more than fifty of whom have won state and federal offices. This month in Los Angeles, the G. Ray Hawkins Gallery will spotlight the ongoing sale of works by top photographers, both men and women, in a limited edition of seventy-five portfolios donated to WCF. These ten photographs—processed to archival standards, signed and numbered, mounted and matted—form a handsome package, are being offered in a number of galleries around the country at $2000 each for the benefit of the fund.

With National Jogging Day coming up on October 14, you might listen to fifty-three-year-old Mavis Hutchinson, who jogged from Los Angeles to New York! Quoted in "The Star," Ms. Hutchinson said, "If there's something special that you've always wanted to do, go ahead and do it."

FOOLISH TO BE SANE?

"A healthy woman is a crazy person"—that's the thesis of a ten-week course just beginning (to be repeated in the spring) at the New Haven (Connecticut) Center for Human Relations, Inc., 2600 Dixwell Avenue, Hamden, CT 06514. Our received ideas of what is "normal" were developed by men and often are in opposition to what is really "normal" for women, causing women to be thought of as "crazy," according to Jane Turner, administrator of the Center. Taught by Mona Affinito, Ph.D., a specialist in the psychology of women, and Susan Ellman of the Psychodrama Institute, the series will deal with some of the persistent myths: women as interchangeable yet mysterious, as manipulators, as mate-devourers, as masochists, and more. What sometimes feels like craziness may really be your attempt to live healthily as a woman.

THE FEMALE APPROACH TO SEX

"Bosley Crowther and I . . . each had reviewed a Simone Signoret movie, and Bosley described it as the story of a nymphomaniac. I said it was the story of a mature woman. That told a lot more about Bosley and me than it did about the movie."—Judith Crist, writing of herself as the film critic of "The New York Herald Tribune" and Bosley Crowther of "The New York Times" in a book of autobiographical essays: "Beginnings," by Thomas C. Hunter (Crowell).

YOU AND YOUR CITY

The city will be considered as a place of opportunity for women when the New York chapter of the National Organization for Women opens "The Urban Woman: A Conference for You," on October 21-22 at the Loeb Student Center, New York University in NYC.

In more than fifty workshops, women will examine aspects of employment, personal growth, health care, political involvement. Samples: Gynecologists—Finding a Good One; Credit—How To Shop for It, How to Get It, How To Keep It; Sexual Harassment—How To Deal with It; Making It as an Artist; Non-Traditional Jobs.

With New York as a pilot, NOW hopes to hold such conferences in ten cities in 1979, to convince policy makers that career women are the key to the revitalization of our cities. Women with both jobs and families can ill afford to spend time commuting; they want multiple-use city buildings that will let them work, live, shop, and play within a few blocks. Dr. Eli Ginzberg, economics professor at Columbia University and chairman of the National Commission for Manpower Policy has said, "Increases in the number of families with career women should . . . help turn some of these older cities around."

VOGUE, October, 1978

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Cashing in on your house

How to use your house to provide ready cash or to finance a dwelling for the least interest

By William Flanagan

For many of us, the most important assets we own seem untouchable. The appreciation of your house, for example. You have to sell the house to get your hands on the profit—and then where will you live, and at what cost? You are lucky if you can afford to live in the house you now occupy. Yet, there are ways of getting at the equity and appreciation in the house. The process is expensive, but you can get a good chunk of that cash now.

The first way is to refinance the entire house with your bank. The other is a relatively new wrinkle—taking out a second mortgage on the house, not through a bank but through a finance company. Let's explore how each works and compare them.

Let's say you need to raise $8500 in a hurry (for something worthwhile, let's hope). You paid $50,000 for your house thirteen years ago, taking out a $40,000 mortgage. The house is now worth about $100,000, but you don't need the full amount of the appreciation plus your equity —you need only $8500. So, you don't want to sell or refinance the house totally.

Assume your original mortgage is at 6¾ percent—that was the going rate in those days, thirteen years ago. The term of the mortgage is thirty years. That means your monthly mortgage payment now comes to $259.44. You have dented the principal on your mortgage to the tune of $8565.17—leaving another $31,434.83 on your original $40,000 loan, which will be totally paid in another seventeen years.

If you refinance the house at your bank to net yourself $8500 in cash now, you have to add the unpaid principal to the sum you are borrowing to come up with a new mortgage base. In this case, it all comes to $39,934.83. The interest you have to pay today is, however, a lot higher—say 9¼ percent. The term of the new mortgage is what was left of the old one, however—seventeen years. Your new monthly payment now comes to $389.06. In other words, it costs you $129.62 more per month, for seventeen years, to repay the additional $8500 you have borrowed.

The other option is the second mortgage loan from a finance company, which is permissible in most, but not all, states. These loans are for shorter periods of time, but carry higher interest rates than regular mortgages—approximately 12 to 18 percent, depending upon the state. But, as we will see, they can make a lot of sense if you have no collateral for a loan other than your house but don't want to pay off the amount you borrow for the entire remaining period of your basic mortgage—seventeen years.

Let's assume you want to pay back the $8500 in five years. Let's also assume you have to pay interest of 16.51 percent.

You retain the original mortgage of 6¾ percent and continue to pay the $259.44 each month. But, in addition, you have to pay another $211.30 for fifty-nine months on the second mortgage. Thus, your total monthly tab comes to $470.74. That is, you are paying $81.68 more than you would by refinancing the whole house (that monthly payment, remember, comes to $389.06). But, after fifty-nine months, you stop paying the extra $211.30, and revert to paying only the original $259.44 for the remaining twelve years on the mortgage.

Which loan is cheaper over the long run, the refinanced mortgage or the second mortgage? Oddly enough, even though the basic interest rate for bank refinancing is 9¼ percent, versus 16.51 percent for the finance-company second mortgage, refinancing is more expensive. In all, you wind up paying out a total of $79,368.24 over seventeen years, with refinancing, to pay off the $40,000 mortgage. The interest alone comes to $39,433.41.

With the second mortgage, however, the total amount of interest that you pay—on both the original mortgage at 6¾ percent, and the new, five-year second mortgage—comes to a grand total of $25,457.63. Or, some $13,975.78 less than refinancing.

Thus, it is cheaper to take the second mortgage, repayable over a much shorter period of time (five years versus seventeen), even though the interest rate is much higher.

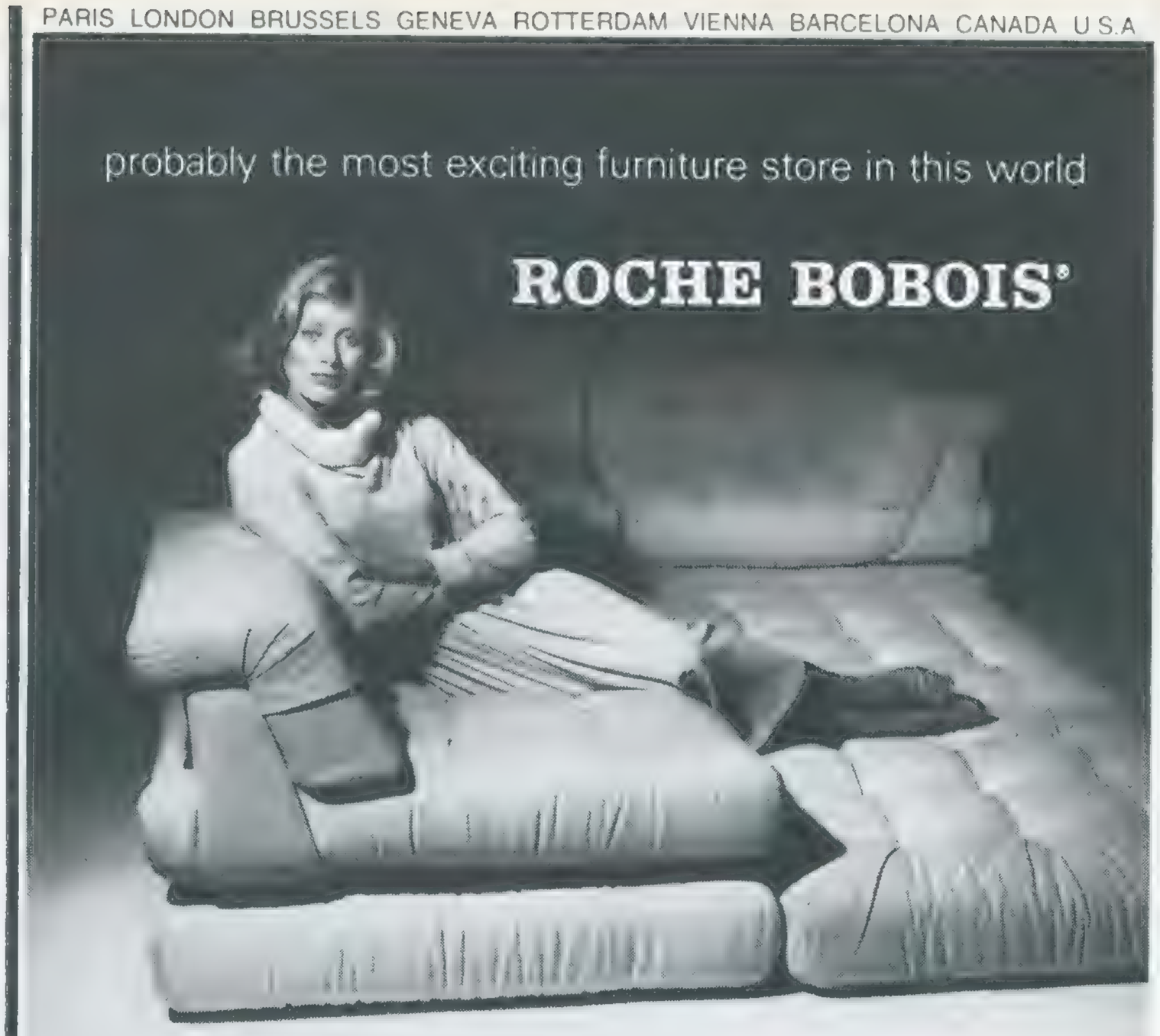
A second mortgage—from a finance company, or anywhere else including the seller of a house—can also save you a lot of money when you buy a house. Here is an example. This gets a little tricky but is worth following closely.

Let's assume you want to buy a beach house priced at $40,000. You have $10,000 in cash to put down. The seller has been living in the house for two years, and has a 8½ percent mortgage—which is assumable. However, in order to take over his mortgage, you have to come up with a higher down payment—$16,000 instead of $10,000. Here's where the second mortgage comes in. If you don't take any second mortgage, and thus cannot take over the mortgage from the seller, the monthly payment, assuming a 9½ percent, thirty-year mortgage of $30,000, comes to $252.26.

Compare that with assuming the seller's old mortgage (twenty-eight years, at 8½ percent comes to $192.23 monthly) and taking out a new second mortgage for the additional $6000 you need in the down payment (seven years, at 16 percent interest comes to another $119.18 monthly). Your total monthly payout comes to $311.41 versus $252.26. But, after eighty-four months, your monthly payments drop to $192.23 when the second mortgage is paid in full. In all, the total interest cost of the thirty-year, 9½ percent mortgage comes to $60,813.60. If you take over the existing mortgage, and take out a second loan, your total interest tab is $43,994.40, or almost $17,000 less.

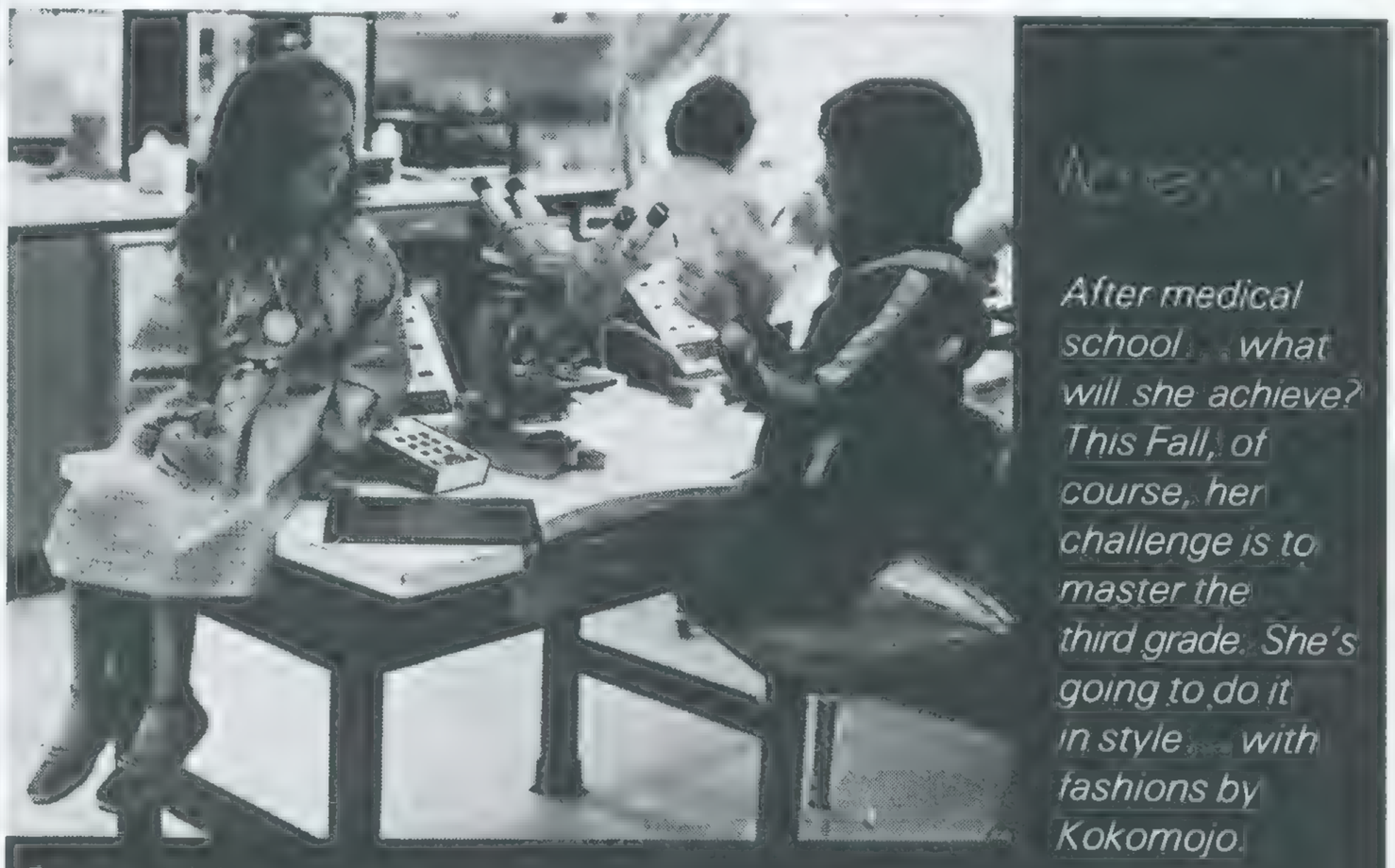
Of course, few people ever hold on to a house long enough to pay off an entire mortgage. But, at any point along the line when you do sell the house, remember that a lower basic mortgage, if assumable, is a strong selling point to the buyer. He can do the same thing you did with a second mortgage to get more equity in the house more quickly, at a lower total interest cost. ▽

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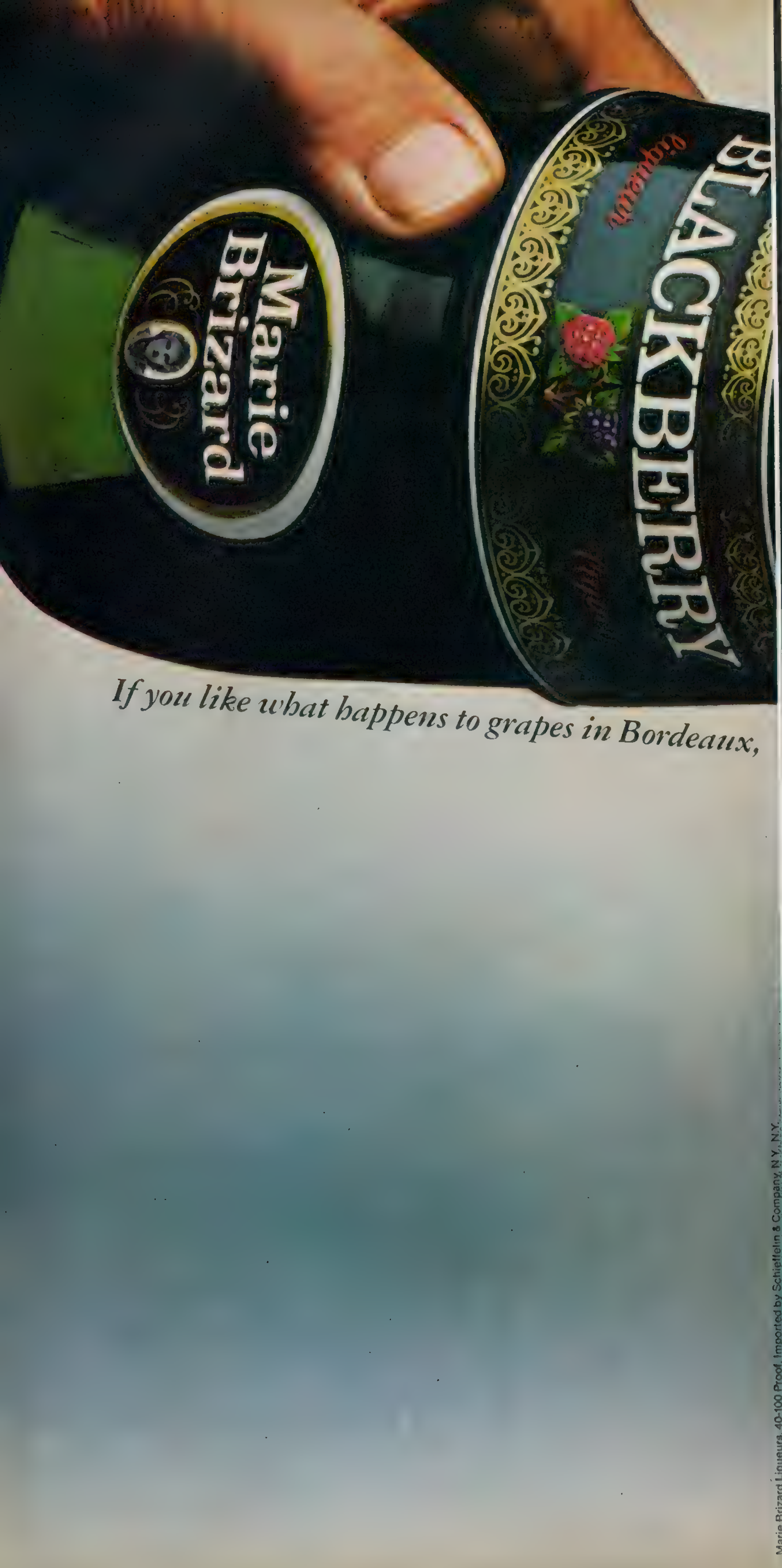
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PARIS

Discoveries, life . . . with a cooler beat

Pared-down opera, tramps-and-artists' bistro, Tokyo on the Seine

By Françoise Mohrt

Would you have imagined, in this century of speed, that we would actually be finding ourselves praising slowness? In our age of record-making, ultra-rapid achievements, suddenly people want to learn "to take their time"—or to waste it.

This summer, twenty thousand people floated down French rivers in kayaks or canoes; equally as many unhurried down canals in barges. There's a return to a slower life, too, in this new fashion for solar energy. Ernekind and Antoinette Seillière, one of the most talked-about couples in **Parisian jet-set society,** have announced about the country house they are building, "We will have a special façade in Saint Gobain for **solar heating**. . . ." In government-subsidized low-cost housing in France, six thousand solar/water heating systems will be installed in 1978-1979.

To listen to or to read poetry is also to take one's time. This is the new Parisian trend, with such a following that the weekly magazine *Elle* has created a new poetry prize to be awarded by a jury of thirteen women writers. . . . The enterprising Marcel Jullian (ex-president of TV channel Antenne 2), has started a new poetry magazine, *Vagabondages*. . . .

It is a year now since **Maria Callas** died; but lyrical singing, thanks to her and her aura, is becoming more and more popular. Callas, herself, is far from forgotten: her ornaments and her fireplaces have found their way to the home of Yvonne Printemps; her furniture, carpets, and pictures have been scattered; people fought to buy her chests of drawers and commodes at a sale at the Hotel George V. . . . Puccini's *Madama Butterfly* lived again this summer; and, thanks to theater producer Jorge Lavelli (an adherent of the "pared-down school" of opera, which is very much in favor at this moment), it was the best summer production by the Paris Opera. . . . A singing school, which has already received a record number of applications, finally opens this month at the Palais Garnier (Paris Opera House). . . . The Opera House's director, **Rolf Liebermann,** is acting as an adviser on Joseph Losey's new film of Mozart's *Don Giovanni*. . . .

Time to see, to reflect, to understand. . . . One woman who knows how to use time is **Martine Franck**: her recent photographic album is a masterpiece. Wife of the great photographer **Henri Cartier-Bresson,** Franck herself has become a great artist. Her photographs for *Les Luberons* (Editions du Chêne), which illustrate Yves Berger's text, are sometimes like Matisses, sometimes like Italian primitives, but not at

all like photos that imitate or copy paintings. No. They are suspended moments of grace, masterful canvases of an old French countryside, which an enlightened woman of tact and taste has captured forever. . . .

Another woman who knows how to take time is **Françoise Mallet-Joris**, of the Académie Goncourt. She has taken ten years to write her *Jeanne Guyon* (Editions Flammarion), a book about one of the most unusual women of the eighteenth century, who was imprisoned for her beliefs and who caused a scandal simply by ignoring the prejudices of her era. . . .

Have you heard of the Delay sisters? Their father is the illustrious academician and professor Jean Delay. Now, daughter **Florence Delay**, a free-thinking novelist, lover of novels about King Arthur's Round Table, and university professor of comparative literature, will be a member of the famous jury of the Prix Femina, a much sought-after French literary prize. The other daughter, **Claude Delay**, also a novelist and a psychoanalyst, is publishing a sort of psychoanalytic biography of **Roger La Grenouille** (real name: Roger Spinhirni). All the tourists who come to Paris know his funny bistro, à la Grenouille, on the rue des Grands Augustins, where you eat frogs' legs, of course, but also Tête de Veau Ravigote and other specialties. . . .

It would be wrong to think that Japan's only gift to France, these days, is simply hordes of tourists. Ever since **Van Gogh** admired Hokusaï, there has always been a deep undercurrent of mutual admiration; and it still underlies the visible tip of today's fashionable Franco-Japanese iceberg. The abstract painter **Imaï** had an exhibition of screens and paper collages on silk backgrounds all summer at the Paul Facchetti gallery and the Galerie Stadler; *Le Lac* (translated by Michel Bourgeot, published by Editions Albin Michel), by the great writer Yacinari Kawabata, enchanted the French with its story of a professor who loved his very young girl pupils too well; **Hanae Mori,** whose current couture collection shows a definite return to the inspiration of her native Japan, has been a thundering success. There is talk that she will invite five of the most important *prêt-à-porter* designers in the world (people are talking of **Karl Lagerfeld** [or Claude Montana] for France and **Giorgio Armani** for Italy) to Tokyo for the December opening of her enormous headquarters there. . . .

We are waiting with impatience for the premier, this month, of the new television program by Eve Ruggieri, *Le Regard des Femmes*. Since Daisy de Galard's *Dim Dam Dom,* no television program by a woman for women (that also might interest and amuse men) has had any success on French television. The rare tries have had no humor. . . . Daisy de Galard continues her miraculous excavations of the Gaumont Films photographic archives to fish out six *Portraits de Femme* for television, which will include **Chanel, Colette, Marilyn Monroe**, and **Virginia Woolf**. . . . As for Mireille Lalet (helped by Pierre Fourrier), she runs around the world finding the cleverest, the best thought-out, or the most perfect clothes to bring back to France—from England, shorts with pockets and sailors' jackets; from the U.S., American army dressing gowns. Her shop is always full; it's the latest fashionable address: "Hémisphères," 22 avenue de la Grande Armée. ▽



Coincidence: paranormal event or just the luck of the throw?

Things that happen at the same time have a special relationship to each other; researchers ask why

By Elaine Kendall

Most of us live on such familiar terms with the idea of coincidence that we think of it in offhand catch phrases and react to it with stock responses. We describe coincidence as funny, fantastic, weird, or bizarre; dismiss it as "mere," "only," or "lucky"; use it for small talk. Of all the paranormal phenomena, coincidence remains the least controversial and the easiest to accept. It's not as intimidating as precognition, as unsettling as *déjà vu*, or a nuisance like psychokinesis. Coincidence is just a capricious old friend, amusing but undependable, responsible for "I was just about to phone," "Imagine meeting you here," and "How odd that three new books about Napoleon were published this week."

On any sliding scale of extrasensory perception, coincidence would rate no more than a comfortable two or three. Whenever it's startling or dramatic enough to disconcert us, we explain away our unease by the laws of chance and probability, which are elastic enough to accommodate the most unwieldly circumstances. The odds may be a million to one; but odds are odds, and it's reassuring to know that they're there, keeping the world in bounds and in perspective. We don't consider ourselves in an altered state of consciousness every time we run into a classmate at the movies, win the daily double, or miss the plane with engine trouble. We call it chance and let it go at that.

Coincidence functions so unpredictably that it could never draw the crowds that come to see demonstrations of levitation or psychic healing. Because it has no charismatic gurus and makes no special claims or promises, the popular literature on New Frontiers of Mind tends to slight it. Coincidence doesn't televise as well as key bending or even dowsing. It's not as titillating as UFO's nor as pretty as Kirlian photography.

Coincidence supplies the novelist's plot, the poet's metaphor, and the historian's inevitability, the theologian's miracle, the artist's inspiration, the statesman's manifest destiny, and the philosopher's unity. Very often, it's also responsible for the scientist's success, and that may be why science organizes to fight back.

Coincidence is, in fact, the most protean of all phenomena, changing shape and form to operate on every level of existence, appearing in such elaborate masquerade that it often goes unrecognized. We could hardly manage without it.

Explicit information about coincidence seems curiously skimpy and dated, and even the newest books about paranormal experience depend rather heavily on incidents reported a half-century ago. There was a flurry of interest at about the time that the Titanic sank, and a great many people remembered feeling chills as the ship went down; but equally dramatic and verifiable examples have seemed increasingly rare ever since. Coincidence seemed to decline in direct proportion to transatlantic boat travel.

Train wrecks also produced some fine examples of coincidence, but cars and planes have not added much to our knowledge. Danger alone is not enough. Coincidence seems to require an element of romance to function well. The most remarkable examples have always seemed to pertain to disaster and death, which may partially explain why investigation has lagged in favor of cheerier topics. Moreover, people tend quite naturally to attribute happy and fortuitous occurrences to their own worthy efforts, instead of to outside forces. As a result, the Society for Psychical Research hears much more about unpleasant ones. The official records are full of intimations of assassination, earthquake, fire, and flood, but the routine synchronicity that constantly bends our lives is hardly noted at all. And that may be just as well. There's so much of it around that selectivity is essential to keep the topic interesting.

Because coincidence is still the nearest thing we have to a universal phenomenon, it has engaged the attention of some extremely notable minds, but usually privately and generally with inconclusive results. Until very recently, however, these informal experiments were carried on rather quietly, among congenial friends, but now the subject is no longer confined to parlors.

In February 1974, Professor John Wheeler, the eminent nuclear physicist, lecturing a group of his colleagues at Oxford, said that "there may be no such thing as 'the glittering central mechanism of the universe.' Not machinery but magic may be the better description of the treasure that is waiting." Such a statement would have been unthinkable fifty years ago.

Even in an area like psychiatry, where an exploration and understanding of how coincidence works would seem most rewarding, the Establishment attitude has continued to be somewhat aloof. "There's a divinity that shapes our ends,/Rough-hew them how we will" is fine drama but poor therapy. In the 1950s, when Carl Jung published his thoughtful essay on synchronicity and its effect upon personality development, other psychiatrists were curiously unresponsive to this phase of his work. Their attitude was adamant, but understandable.

Coincidence makes a wonderful excuse

(Continued on page 274)

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COINCIDENCE

(Continued from page 268)

for irresponsible behavior of all kinds. Adultery, for instance, would be difficult if not impossible without it. Moreover, coincidence does tend to boggle the mind and to resist interpretation, thus making the work of the psychotherapist even more tedious than it already is. Perverse, tricky, and intriguing, coincidence reduces the most carefully constructed and logical argument to a shambles. The speculative sciences find it hard to tame; the exact sciences cannot be blamed for wanting it to go away.

The greatest single trouble with coincidence has always been the fact that it cannot be produced upon demand. Because accounts of coincidental happenings are invariably what scholars disparagingly call anecdotal, the whole topic suffers from a competitive disadvantage. Anecdotal evidence, no matter how persuasive, is difficult to duplicate and verify but very easy to exaggerate. It leaves the serious intellectual community cold. Coincidence, therefore, has always had an anomalous place in research; and, until very recently, it has remained there, an embarrassment and a menace to almost everyone concerned. The parapsychologists were welcome to it, and it became theirs by default.

Now, reconsidered as another kind of causal event, coincidence is suddenly attracting a fair share of attention from the more orthodox scientists as well. New tests and more imaginative experiments are luring it out of its corner. Physicists and mathematicians, who routinely deal in imperceptible aspects of the universe, have always known that coincidence could not be ignored or dismissed, though not all of them were eager to admit it. Philosophers and psychologists have become more receptive than before; and there is constant experimentation in all these fields, controlled and cautious attempts to excavate what Arthur Koestler calls *The Roots of Coincidence*.

At UCLA, Thelma Moss, Ph.D., and her colleagues at the Neuropsychiatric Institute conducted a variety of tests that show that "coincidence" can be encouraged if one provides the proper conditions. Emotion, for example, seems to be a definite factor in its occurrence. If one person attempts to guess the subject matter of a picture that another person is being shown, his chances of being right seem best when the scene is violent or tragic, only fair when it's pleasant or even sensual, and merely average when it's bland. And if the two people participating in the experiment are related in some way, they seem to be significantly more adept at this exercise than total strangers. Somewhat inadvertently, this particular project also seemed to prove that bad news travels fast, just as millions of ordinary people have always suspected it did.

Ongoing research, with more dramatic implications, is currently being performed at SRI International in Menlo Park, California, by Russell Targ and Harold Puthoff, Ph.D., both physicists with impressive academic credentials and solid backgrounds in traditional scientific research.

Targ and Puthoff have been producing coincidence more or less on order since 1974, and have documented their results in their book *Mind-Reach* (Delacorte). The Targ-Puthoff trials are hard to classify exactly, since they cross the arbitrary boundaries that have always separated coincidence from its more eccentric relations—telepathy, clairvoyance, and that most troublesome connection of all, the out-of-body experience. *Mind-Reach* deals with what its authors prefer to call "remote viewing," but the elements of coincidence are strong and the family resemblance is unmistakable.

Remote viewing, a nice neutral term for an astonishing blend of phenomena, works this way. The subject is comfortably established in a soundproof, electrically shielded room and given a set of map coordinates indicating a specific place on the globe. Any area will do, as long as an adequate description of it is available and can be verified. The location is chosen at random. The subject then draws a sketch of the site, indicating as best he can its significant features—its outline, buildings, bodies of water—whatever comes to mind. Remote viewing is not telepathy, because telepathy is mind to mind; nor is it clairvoyance, which is mind to event. It comes closer to something that has been extravagantly called "astral travel," but that sounds too bizarre for what has become a normal everyday exercise for a group of normal everyday people.

The remote viewers are getting the facts right; not always exactly, but generally in the essential particulars, putting rivers, lakes, trees, hills, structures, and roadways in the proper places and more or less in proportion, and often including such specific details as window arrangements, archways, and statues. Do they do this only by coincidence? Probably by something very like it but more reliable. Photographs of the actual sites taken at a later date and

(Continued on page 276)

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COINCIDENCE

(Continued from page 274)

reproduced in the book next to the drawings show startling correspondences.

Targ and Puthoff have now tested more than fifty people, and they maintain that the majority of their subjects have been able to accomplish the assignment. Skeptics are no worse at it than true believers; and, although some subjects are far more adept than others, no one has failed entirely. Distance seems to make little difference in accuracy or the lack of it. A school building in the neighborhood is no easier to reproduce than an airport in Central America or an island in the South Pacific.

The experiments have been continually escalating in difficulty with no decrease in efficiency. Some participants have even been taken undersea in a submarine where their perceptual abilities seem to function as well as in the lounge chairs at Menlo Park. Most people seem to improve with practice, getting more proficient at this curious job just as they might get better at backhand volleys or Beethoven sonatas.

The boredom that usually afflicts such research projects has not been a problem with this one. Remote viewers, once aware of their new ability, seem delighted to exercise it. One veteran of the Stanford experiments, a Los Angeles photographer, has offered to assist a team of archaeologists; and the buried ruins are turning up where she says they will be, thereby saving a great deal of time, trouble, backbreaking labor, and foundation money. A forthcoming book by Stephan Schwartz, *The Secret Vaults of Time* (Grosset & Dunlap), shows that archaeologists have long made use of such special help, though the information has not been generally bruited about until the recent surge of interest in such matters. If this particular strain of coincidence could be tamed, directed, and applied, its implications would be enormous. So far, none of the remote viewers has reported locating an oil field or a uranium mine, but the potential is there.

Russell Targ provided an elementary demonstration of remote viewing by asking me to describe an object on his desk. At that point, I had neither met him, been to his office, nor yet talked to any of the subjects. The only connection between my office in Santa Monica and his in Menlo Park was the Pacific Telephone Company line, which works no better than its counterparts elsewhere and often not as well. "Describe what I'm looking at," he said. "Color, size, kind. Draw it. Don't try to read my mind."

"Something natural," I said. "Not manufactured. No particular color—maybe beige or grey. Neutral. Not completely round but no sharp corners."

"Not bad," Targ said. "I've got a quartz globe on a rectangular stand on a tan blotter." Pens, pencils, a typewriter, pictures, books, or the phone itself would have been more logical guesses and easy outs. I could have chosen them, but I didn't.

It has since occurred to me that Russell Targ may have a table piled with so many objects of every description that it could be impossible to miss; but, then again, he may not. Scientists usually prefer an uncluttered work surface, and though one correct guess is surely coincidence, it's also a score of 100 percent.

All of us, of course, have learned to exploit coincidence to some extent. We give it other and more acceptable names—opportunity, accident, hard work, talent, even faith—because we need to feel responsible for our lives. But suppose, for a moment, that we could train ourselves not just to take advantage of these happy conjunctions when they happen but to generate them? The Mind-Reach subjects have apparently made considerable progress in this direction, within a relatively short time and without interfering with their other duties or obligations.

In *Janus* (Random House), his newest book of speculative essays, Arthur Koestler maintains that the human brain is a "luxury organ," one "developed in advance of the needs of its possessor." Koestler derived that notion from Alfred Russell Wallace, the man who developed a theory of evolution by natural selection in the same year that Charles Darwin proposed his, an intellectual feat that remains one of the greatest intellectual coincidences of all time.

The brain has not changed at all since we were loping around in the primeval ooze, though the uses to which we have put it have expanded significantly. According to Koestler, the Cro-Magnon crouching in his cave chipping stone and bludgeoning game already possessed the incredible organ that would eventually put men on the moon. He had, however, no notion of its possibilities. Little by little, by fits and starts, millennia of marvelous hits and horrendous misses, centuries of successful trial and ghastly error, he learned. A little. There is no reason to believe that we have yet made every one of the possible connections. None at all. ▽





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If you're short on space, you may want to edit your makeup before you pack. But don't skimp on tools: nothing makes color look more polished than good brushwork. One kit that travels well is David Warner's—six bamboo-handled brushes that do everything, from lining to contouring to blending, stashed in a roll-up bamboo mat. $25. From David Warner, Belden Stratford Hotel, 2300 Lincoln Park West, Chicago, IL 60614. . . . More comprehensive collections: Jerome Alexander's signature canvas bag outfitted with crayons, highlighters, lip gloss, mascara, eight brushes, and big compartments—room for more. $50 at Bloomingdale's.

Sterling bit of antiquity: Cherchez's silver soap box, above—it solves the "wet soap" problem en route. Extra mileage: newest disco bag to take dancing. 864 Lexington Ave., NYC. . . . Others, the Penhaligon Boutique, Bergdorf Goodman, NYC.

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Godsend for travelers: Walbro's 3½-ounce water purifier kills bacteria in water *anywhere* (NASA will be using it on space flights). $25. Order from Water Pollution Control Systems, 3001 South State St., Ann Arbor, MI 48104. . . . Going places: The best bag to take on board is sturdy, roomy. New from Parfums Rochas: a khaki canvas/parachute nylon bag that packs flat in its own zippered pouch. Or — another trip, another woman — their leather-edged black/beige woven travel bag, *left*, pre-packed with Femme in five portable forms. $300, Saks Fifth Ave.

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Fashion and accessory information, next to last pages.

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Beauty Q & A

What are the questions women ask most often about: Acne? Wrinkles? Blotches? Aging? Scars?

Here are the questions. And here, too, are the answers from dermatologists on both sides of the Atlantic—François Paillard, M.D., director of cosmetics and treatment at Christian Dior, in Paris; Robert Auerbach, M.D., associate clinical professor of dermatology at New York University College of Medicine; Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology at Mount Sinai School of Medicine.

Q What is an oily skin?

A Dr. Paillard: An oily skin is skin that is very shiny, due to an increase in its sebaceous secretion. Often, oily skin has enlarged pores, blocked by plugs of keratinized impurities and sebum—which cause blackheads. This type of skin is usually thick in texture, sensitive to infections and easily irritated by excessive use of detergent products.

Q What is a dehydrated skin?

A Dr. Paillard: A dehydrated skin is skin which lacks water. It usually characterizes dry skin but can also be seen in oily and in normal skin—especially when one lives in a harsh climate.

Q What do moisturizers do, and when is it best to put one on?

A Dr. Auerbach: Moisturizers don't prevent wrinkles. They hide them temporarily by adding water to the skin and plumping it up. To get the most benefit from a moisturizer, put it on right after your shower while your skin is still wet. This will speed up the rehydration of the skin.

Q Why should a freshener or astringent always be used after a cleansing lotion or cream?

A Dr. Paillard: Many women make the mistake of not using a freshener after a cream or lotion cleanser as they think they will improve their skin by leaving on the cleanser. But cleansers are formulated to dissolve makeup and impurities, soften dead cells, and cleanse the skin without irritating it. A cleanser does not penetrate the skin; it leaves a residue that must be removed. Astringent or freshening lotion (which one you use depends on your skin type—astringent for an oily skin, freshener for normal or dry) removes *all* traces of cleanser. It is an important step in cleansing the skin and preparing it to benefit from a moisturizer or a treatment cream.

Q How can I get rid of facial hair?

A Dr. Auerbach: The one permanent method is electrolysis, but that does not work on fine hair. If you want a way to treat fuzz on, say, your upper lip, there's waxing or bleaching or plucking. All are safe methods.

Q What are masks good for?

A Dr. Paillard: There are many types of masks—gels, creams, lotions, earth masks, and still others. Each is formulated to improve the skin—to cleanse, refine, and eliminate dead cells. They are important because they remove surface dirt and help give the skin more oxygen. And if you use a mask, your skin absorbs creams more easily.

Q What can I do about uneven facial pigmentation?

A Dr. Auerbach: Any changes in skin pigmentation should be looked at by a dermatologist. To avoid the further darkening of skin pigment that is already present, such as freckles or chloasma (the mask of pregnancy), one must filter not only the sun's rays that cause burning but also those with a longer wavelength. The benzophenones do this, PABA does not. Some benign growths can be scraped off quite easily in the doctor's office; others require other techniques.

(Continued on page 284)

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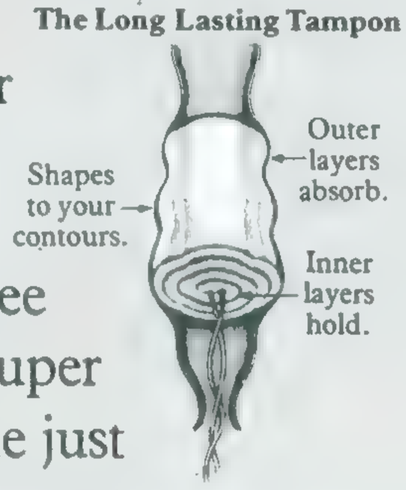
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BEAUTY Q&A

(Continued from page 282)

Q If I wear foundation, will it clog my pores?

A Dr. Paillard: Foundation acts as a shield between the skin and the elements. But if it is applied too thickly, there is a chance that it could clog the pores during the time it is worn. However, in most instances it does not, and in any case it can be completely removed when the skin is cleansed.

Q Will smoking affect my skin texture, tone, or color?

A Dr. Pearlstein: No relationship has ever been scientifically established. As unpopular as smoking is—and as bad as it is for your health—we have nothing to prove it's bad for the skin.

Q What can I do for acne?

A Dr. Auerbach: Acne has nothing to do with dirt, diet or nerves. And you can have acne at any time from puberty to menopause. What happens is that the oil gland ducts become obstructed and the otherwise normal bacteria proliferate underneath. Basically, treatment consists of removing the plug—the top of which is a blackhead—and carefully draining the cysts, if there are any. Today, we are effectively using topical antibiotics, which have revolutionized the treatment of acne. Regular treatment by a dermatologist can help prevent scarring.

Q What can I do for acne scars?

A Dr. Pearlstein: Mild scars can be treated by dermabrasion or chemical peeling. With certain highly pigmented patients, however, you risk changing the skin coloring in the areas treated. Medically pure silicone can also be used for filling in some acne scars.

Q How can I prevent my skin from aging?

A Dr. Auerbach: The damage caused by the sun's ultraviolet rays is what really ages the skin. So stay out of the sun. By damage, we mean wrinkles, loss of texture, changes in pigmentation, sagging, and skin cancer. Use a good sunscreen with a Sun Protection Factor (SPF) of 8 or more (8 to 15 are in the Maximal category, 15 and over are in the Ultra category).
Remember, sunscreens come off in water, so reapply after swimming—and every hour or so in any case.

Q Why does the skin under my eyes get wrinkled more easily than the skin in other areas?

A Dr: Auerbach: We really don't know. But it is very thin skin and easily damaged by the sun. And if you take a biopsy, you'll always see more microscopic evidence of sun damage in that area than you will in others. ▽

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For an unforgettable day's excursion out of Amsterdam, head for the Kröller-Müller Museum in Otterlo—set in the seventeen-thousand-acre Hoge Veluwe National Park. Home of one of Holland's greatest collections of modern and contemporary art, Kröller-Müller has star masterpieces, including Van Gogh's "La Berceuse," Picasso's "La Madrileña," plus numerous Mondrians. In the new annex—opened just last year: sculptures and drawings from 1950 to the present. Outside, the Museum's sculpture park dazzles with art spectaculars such as Dubuffet's gigantic concrete garden and Marta Pan's "Floating Sculpture," pictured *above, right.*—S.G.

NEW SHIP IN TOWN

Starting December 18, Italian Line cruise ship SS "Guglielmo Marconi" leaves New York City's modern Passenger Ship Terminal and heads for the warm-winter Caribbean. The only Italian cruise ship setting out from New York, the "Marconi" recently underwent $6 million worth of luxury refurbishing. On board the 900 passenger cruiser: a crew of 300, a 216-seat theater, sauna, gym, two swimming pools. Caribbean cruises—9-10 days, cost from $585 to $1350 per person, depending on season, cabin. See Vogue to Go.

WINE/DINE AUSTRIA . . .

this winter—when Arno Schmidt, executive chef of New York's Waldorf-Astoria Hotel, leads a gourmet tour to the finest restaurants of Vienna and Salzburg (February 23–March 3). Also scheduled throughout the tour: meetings with chefs, plus lectures on cooking by Mr. Schmidt. Price: about $1500 for airfare, sightseeing, deluxe hotels, and many great meals. For information, write Hunter College Center for Lifelong Learning, 466 Lexington Avenue, New York, NY 10017.

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Super airfare bargain: Eastern Airlines' Unlimited Mileage Fare that lets you fly everywhere in Eastern's 101-city system for $299 ($369 from December 5 to April 26). Hitches? You must be a twosome (or one adult and two children); you must book two weeks ahead; you must travel for at least seven days but no more than twenty-one days. Further information: see Vogue to Go.

—RICHARD ALLEMAN

Best off-season bet: a week in Monaco—Europe's glamour capital, where winter sun has flowers blooming in February and where golf, tennis, and gambling are always in season. Air France's "Monte Carlo Magnifique" tours take you to this Mediterranean kingdom from New York, put you up at the top-notch Loew's Hotel there, and give you an Avis car for a day—all for under $600 from November through March. For a few dollars more: tickets to Monaco's Circus Festival or to the Opera . . . tennis at the Monte Carlo Country Club . . . golf on the Mont Angel Course. Information: see travel agent or Vogue to Go.

To experience a different side of the night scene in Athens, go to Aliki's Theater, 4 Amerikis Street. Aliki's takes its name from Greece's number-one movie/TV/stage star, Aliki Vouyouklaki (below)—a blond Greek theatrical tycoon who produces/stars in her own productions. Currently, her theater is presenting the musical *Cabaret*. Starring in the production, besides Aliki, is Despo (the Greek actress who played in *Cabaret* on Broadway). Aliki's post-*Cabaret* plans? A Greek version of London's superhit, *Evita*.





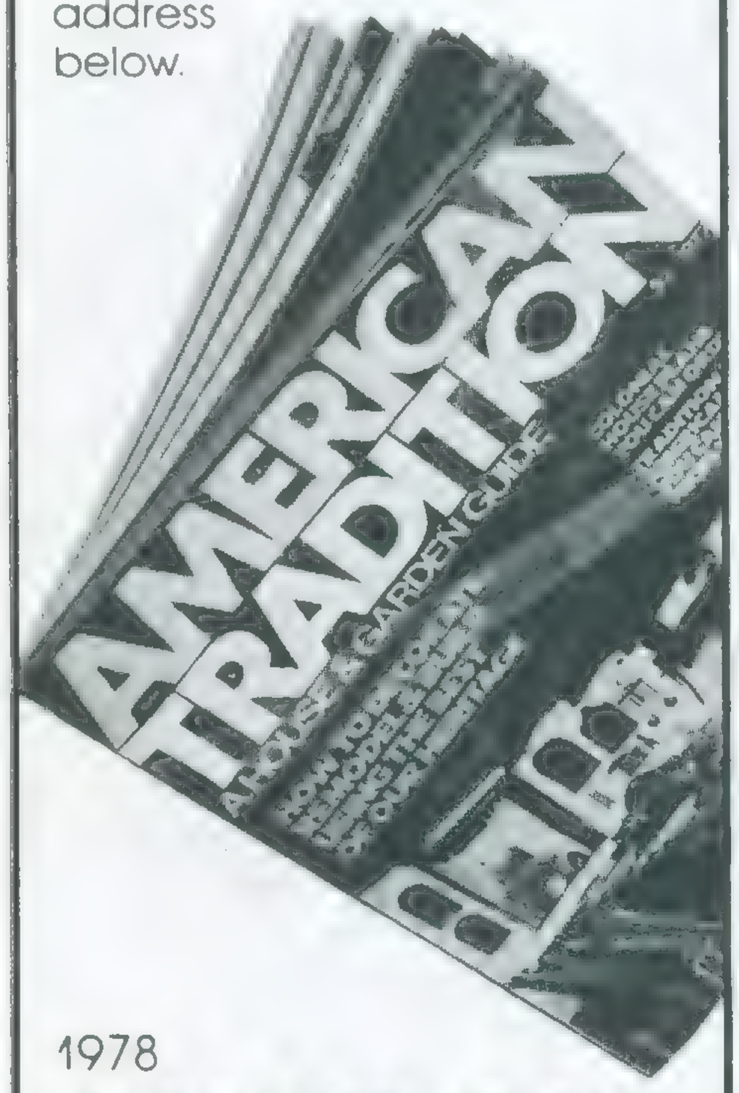
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Crete: Greece's "Great Island," still smoldering with the past

A famous writer winter-sees Crete, finds a land of brutal beauty, intense pride, unchanging ritual

By Jan Morris

I had a disturbing experience on my very first morning in Crete. I decided, for professional reasons (I was pursuing Venetian artifacts), to drive out from Heraklion, the capital, to the high fertile plateau called Lasithi, some thirty-five miles away in the mountains. I had little idea what to expect, and I got an eerie shock.

The road twisted out of the coastal flatlands into those heaps of slag, shale, and limestone that are the Cretan mountains, the air growing rarer and cooler, the stones greyer, the highway a little more precarious at its edges, until I saw ahead of me, standing in spooky sentinel across the lip of a pass, a line of squat forms. They straddled the road and waited at intervals up the hillsides on either side, and I did not like the look of them at all. Were they megaliths? Were they fortifications? Were they Minoan totems?

They were windmills, immensely old and distinctly malevolent, some merely turrets, some with the remnants of arms hanging derelict from their snouts; and, as I drove between their decayed but still massive forms, I swear they turned to sneer at me. Worse still, when I ran down the pass on the other side, to the circular green plateau that lay like an arena below, I found that they were, so to speak, only lookouts of their kind: for massed in the plain behind them, wherever my eye turned, in every field, above every hut, there stood the ten thousand iron windmills of Lasithi—silent and sailless on that winter morning, but seeming to await only a call from the watchmen on the pass above to clank, whirr, flap, and groan into action.

I first set eyes on the island of Crete from the deck of a troopship at the end of the Second World War, and it seemed to me then to be positively smoldering with the furies of battle. Thirty years passed before, early last winter, I set foot on the place—thirty years in which tourism has penetrated every last cove of the Grecian seas, and ancient life styles have been whittled away from Tenedos to Ithaca: but, by God, I found Crete smoldering still, not just at the moment with embers of conflict, but with its native intensity of style, its terrific landscape, its ferocious history, and its weirdness of arcane windmill.

• • •

Crete is a junction, between Europe and Africa, between Italy and the Arabs, and between the several civilizations that have succeeded each other upon the island itself. It is possible, I am sure, to spend a couple of weeks at the Cretan seaside, drinking retsina, eating squid, and goggle-fishing, and to imagine yourself to be on a Greek island like any other. But, an evening in Heraklion will surely disabuse you.

A muddle of ferroconcrete, clogged with traffic and clamped between ancient walls beside the sea, a century after the departure of the Turks from these shores, Heraklion is still less a city than a bazaar. Herb-scented, carcass-hung, brass-resplendent, hammer-ringing is the tumultuous alley of its market. Sizzling are the shish kebabs of its back-street restaurants. The haggle, the false retreat, even I am assured, in one or two unobtrusive enclaves of conservatism, the regurgative assembly of the hubble-bubble—all these symptoms of the Levant permeate Heraklion, and give to its seedy streets a consoling sense of caravansary.



Tiny white Greek Orthodox church, above: "the truest of all Cretan memorials"

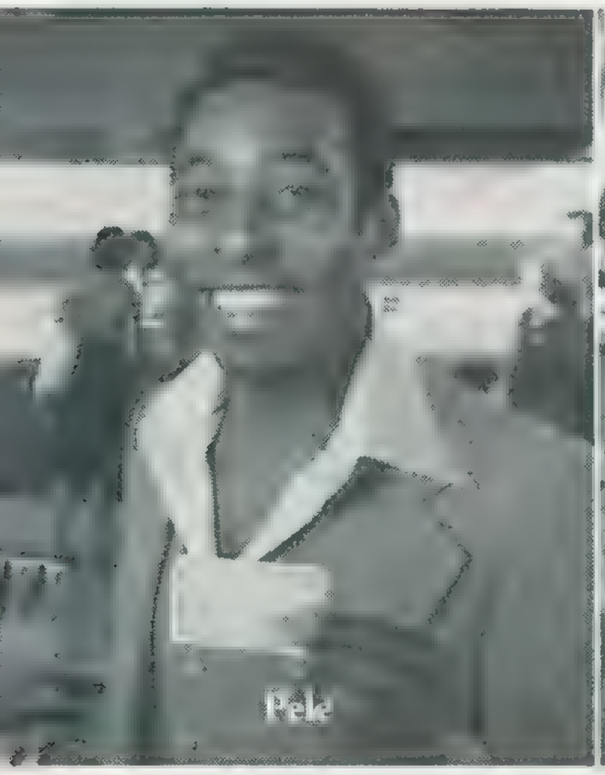
For nothing in Crete, it seems to me, is exactly *finite*. Nothing is conclusive. Look one way for the mountain ridge, and the Aegean stretches away in sunny Hellenism. Look the other way, and there beneath the lowering cloud, at the foot of that precipitous pass, you may glimpse the more sullen blue of the Libyan Sea. The very winds seem to blow contrapuntally in Crete, bass from the south, melodious from the north, ornamental from the Muslim east—and the faces you see around you, sometimes pure Athenian, sometimes lean and Bedu-like, sometimes Turkishly jowled and whiskered, are an index of mixed pedigree. They tell me that even now some Cretan villages are in perpetual vendetta against others, and I believe it: the island is a forcing house of loyalties, where pride grows with unnatural momentum out of inhospitable soils.

• • •

Crete is not even half as big as Wales, but its presence is gigantic. The mass of it is hacked all about with ravines, twisted this way and that, and the deep shadows scored in its mountain flanks make everything look more tremendous. Crete is the very opposite of, say, Mauritius, which Darwin once defined as an "elegantly constructed" island. Crete is brutally built, the birthplace of Zeus and the home of mighty legends. The colossal gorge of Samaria remains one of the grand spectacles of Europe, a chasm on the American scale, flapped about by strident birds and frequented by the great goat, unique to this island, which the Cretans magnificently call *agrimi*, the Wild One (having failed, despite their best intentions

(Continued on page 292)

Some people are better equipped to handle success than others.


Pele


Virginia Wade


Luciano Pavarotti

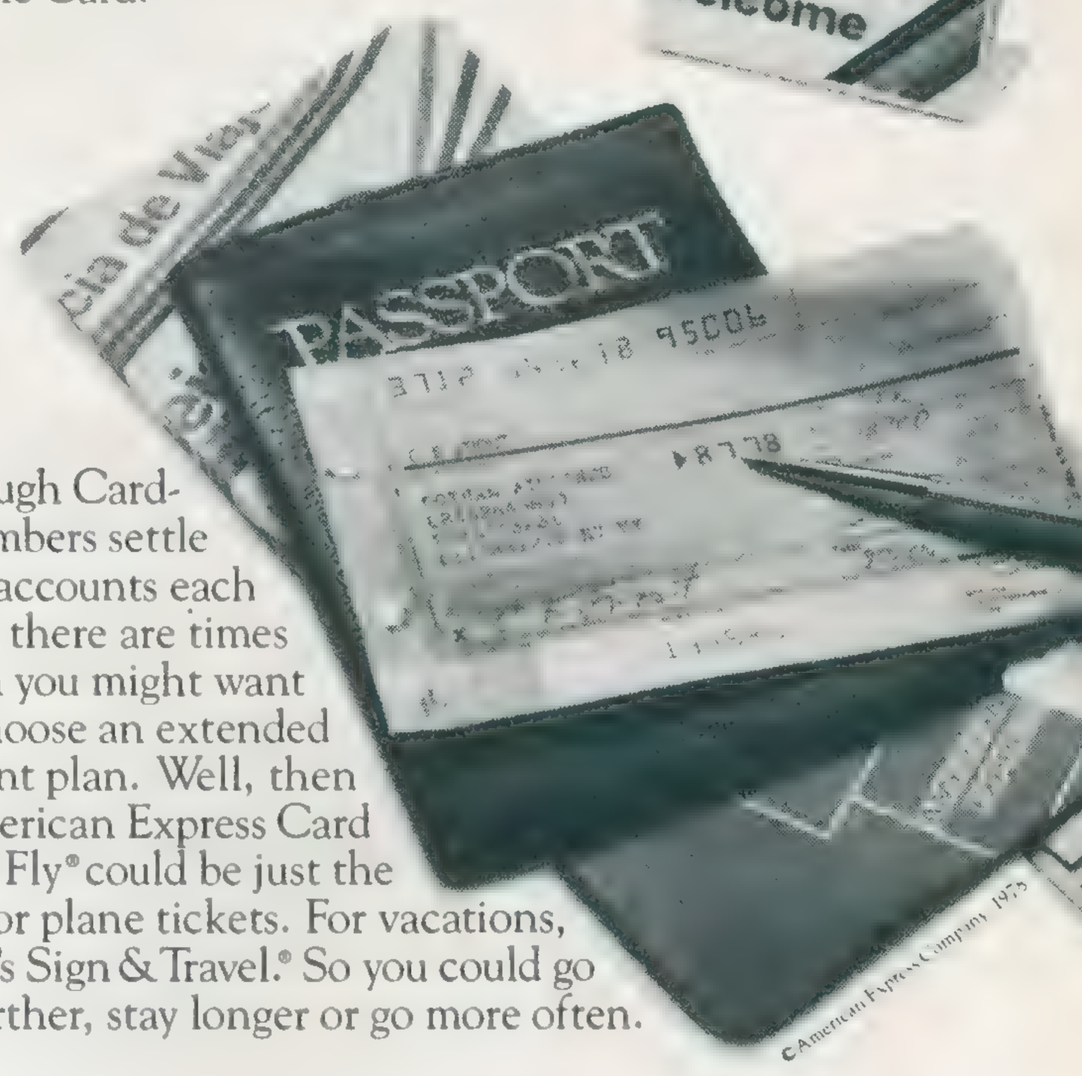
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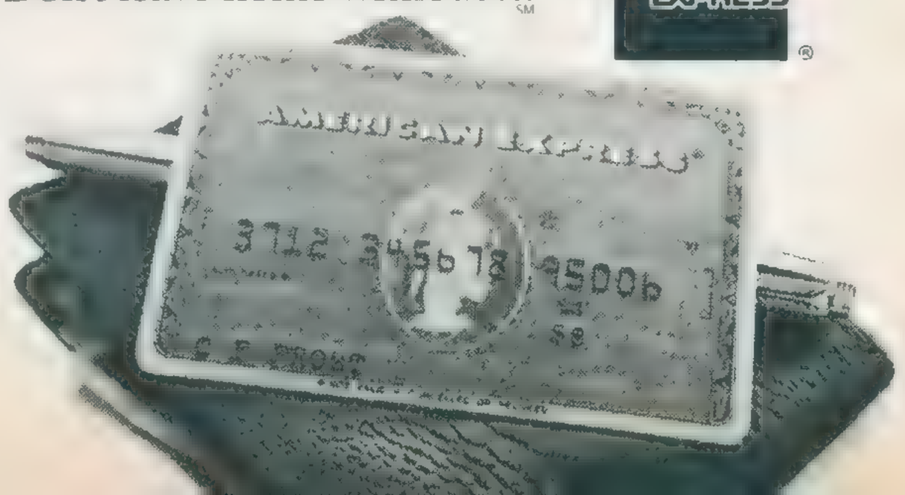
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TRAVEL CRETE

(Continued from page 288)

over many centuries, to exterminate it).

It is a landscape imposing enough in sunshine, but I relished it most when the clouds that hang so often around the mountain summits spread over the island as a whole, swirling among the defiles with their mists and rainstorms. Sometimes then, when the driven cloud is tinged with sunshine from below, the place looks all afire: the winds rush up the valleys like jets; and, if it thunders, the crack sounds among highlands as though caves are there and then being split in the mountain face.

Yet with this explosive excitement, oddly enough, I seemed to sense a kind of deadness. One would expect to find, in such an island, the Spirit of Place especially perceptible. Is not this the Great Island, the isle of gods and heroes, scattered with shrines and sacred caves? Yet, it all seemed sterile. No tingle of awareness ran down my spine when I trod the sites of Phaestos or Gournia. Nobody answered, even in echo, when I called my greetings to the Dorian shades of Lato, high on its mountain saddle above the Merabello Gulf.

I went one evening to the cave called Idaian, on the slopes of Mount Psiloritis (Mount Ida). Zeus may not in fact have been born here as one school of thought believes, or even secretly suckled, as another body of scholars is perfectly convinced; but certainly, for two thousand years and more, it has been a very holy place. It left me, though, more than merely physically cold.

Dusk was falling when I got there, but it was not the high loneliness of it, or the absolute desertion, or the greyness of the scene that chilled me. It was the feeling that, for all the faith and reverence expended there down the centuries, not a shred of emotion lingered. The wind had scoured it all, and the cave was just a hole in the rock.

• • •

The history of Crete is really terrible. The island has never been content for long. Even the lavish arrangements of the Minoans were overwhelmed by nameless calamities; and, from their times intermittently to ours, the Cretans have been engaged in a running battle with one foreign intruder or another. Romans, Byzantines, Arabs, Venetians, Turks, Egyptians, Italians, Germans, and, for a few years, even a consortium of European powers—all have presumed to assert their authority in Crete, and the response has generally been one of irreconcilable violence.

If the map of this island were marked with catastrophes, you would scarcely see the roads. Here is the cave where three hundred Christians were smoked to death by Muslims, here the monastery where one thousand Cretans and eighteen-hundred Turks were blown to pieces by the explosion of a powder magazine. The arrogant eagle of the 2nd Parachute Regiment, on its plinth outside Chania, still commemorates the hideous German assault of 1941; high in the mountains on the road to Samaria, a plaque in a cliff marks the death place of Dudley Perkins, a New Zealand resistance fighter, and his band of Cretan comrades. Death, courage, and cruelty are remembered everywhere in Crete.

The determination of the Cretans to be their own masters is astonishing to contemplate. What hundreds of thousands of lives they have sacrificed, down the generations, in their implacable battles against all oppressors! What numberless villages have been burnt to the ground and built again, what endless lines of hostages have been lined up for the massacre, what years of defiant misery have been spent by fugitive patriots in mountain caves or inaccessible gulleys (the last Communist guerrillas of World War II did not emerge from *their* caves until 1974)! Most visitors go to Crete to look at the Minoan remains, but the true theme of Cretan history has been anything but monumental: it has been a dilemma of



Survivor of Minoan Crete: clay bull on view at Heraklion's Archaeological Museum

blood and fear, the choice between liberty and a quiet life, self-respect or survival.

The townspeople of the Cretan coast mostly seem less than heroic nowadays. Those in the tourist game, indeed, appear to have fallen all too easily into the attitudes of exquisite indifference—of which the mainland Greek is an acknowledged master. But in the mountain villages, to this day, the people bear themselves like champions, and one may sense in the activities of their ordinary lives the formidable constancy of the place. They live very harshly up there, especially in the winter, but they are distinctly not the sort to want hot-water bottles.

After my visit to the Idaian cave, I drove for a restorative *ouzo* to the village of Anoyia, on the northern side of the mountain. I did not expect this to be a very inspiriting experience either, for I knew that the village had been entirely destroyed in a German act of revenge; but, when I got there, I found a party to be in progress in the courtyard of a house. The music, resonantly amplified, was a quavery sort of Oriental theme. A crowd of villagers watched, on chairs around the yard, along the wall of the road above, from windows and terraces everywhere—and, in the middle of it all, a circling line of Cretans, men and women, danced a peculiar Cretan dance.

I was bewitched—almost literally, for I thought the performance had a mesmeric quality to it. Gracefully, jauntily, thoughtfully, swankily, the dancers tripped their complex steps, and the music blared through the pergola: round and round they went, to and fro, and sometimes the man at the head of the line, detaching himself momentarily from the rest, threw himself into a spasm, leaping, kicking his feet together, twirling about in an ecstasy of conceit and accomplishment, before the convulsion left him and he subsided into the inexorable rhythm of the dance. I was reminded sometimes of a revivalist meeting, and sometimes of a fairy ring; and, when at last I tore

(Continued on page 294)



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TRAVEL CRETE

(Continued from page 292)

myself away, the music of the loudspeakers, evocatively half-tone, tracked me through the darkness back to the coast.

It was a dance full of power and confidence; and, though the villagers had been all kindness to me, I would not like to be on the wrong side of those celebrants. It seemed so secretive a ritual, so unchangeable, there in the pool of its own light beyond the darkened hills. The Cretans are, of course, enormously proud of their indomitable reputation. They have a word for their ideal hero, the mustachioed and cummerbunded bravo, heavy with bandoliers, so often to be seen in prints and monuments. They call him the *palikare*, essentially the Freedom Fighter, and they honor him still in the persons of those famous guerrillas who defied the Germans in the last war (and won—the Germans withdrew, baffled, to the coastal cities, where they presently abandoned their rotten cause and surrendered).

Yet, it is not mere *machismo* that is

Heraklion: "less a city than a bazaar"

honored in these traditions. Women, too, can share the qualities of the *palikare*, and the Cretan fighting leaders have always borne themselves less like cowboys or commandos than grandees. Pride of consequence still ennobles the mountain communities of Crete. There is plenty of the usual Mediterranean charm up there, of course, the hellos and bye-byes of aspirant English speakers, the competition of schoolboys to find you the church key, the clip-clop of donkeys, and the fraternal butting of goats, the smell of wood fires, the clang of sheep-bells, the hospitality of dear old housewives, the condescension of priests.

But, in Crete, there is something more besides. There is *noblesse oblige*. Those stalwart mountain men in their breeches, knee boots, and beaded turbans, those splendid bedlams all in black, are receiving you as to the manner born, *de haut en bas*.

• • •

How bitter is the Cretan memory? One hears of folk art commemorating triumphs and tragedies of long ago, but I notice that the Cretans seem to bear no grudge against their most recent tyrants, the Germans; and, in the end, I came to feel that the truest of the Cretan memorials, nearer the heart of it all than the castles, the windmills, or even the landscape itself, were the little white Orthodox churches that, domed, apsed, and tile-roofed, speckle the countryside.

Sometimes, they are full of treasures, Byzantine frescoes or precious ikons; sometimes, they are poor as hermits' cells; but, whatever their status, they seem to look across Crete in postures of ever-expectant composure. What are they waiting for, I used to wonder, so strong, white, and watchful? What happens next in the Great Island?

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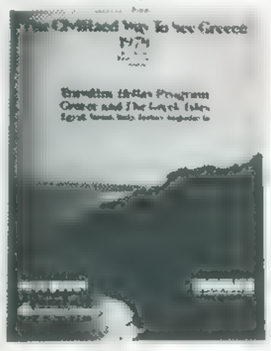
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Going to Greece: new tips on a happy business

By land or sea, you can travel Greece "your way"

By Despina Messinesi



View of sacred Delos, above—an entire island of Greek and Roman ruins

"It's all Greek to me," doesn't bother strangers in Greece. Travelers get along with gestures, a shrug of the shoulders, a lifting of eyebrows. At tavernas, one orders by pointing to the various dishes that are cooking on the stoves. Greeks are curious and friendly to strangers; particularly in villages and on the islands, people are enormously helpful and hospitable.

There are many ways of "doing" Greece. Some travelers blithely take off on their own, plan their itineraries, and go. Others choose packaged tours where everything is planned and organized for them, and they are completely unburdened of responsibilities. Any way you choose to go to Greece, the anticipation—the leafing through brochures, studying maps and itineraries, fitting plans to your own time schedule—is part of the happy business of the trip.

Most travelers think of Greece as a spring-summer, sun-sea country, which it is, of course. But it's more. The Greeks have a special word for their winter sunshine, *liakada;* and *liakada* means drilling, bone-deep sunrays. Wrapped in this winter sunshine, it's glorious to sit at a sidewalk café under the canvas-blue sky.

For intrepid travelers who want to go it alone, who want to sit behind the wheel of a car and steer their own course, Olympic Airways, the Greek airline, has come up with fly/drive tours, a new idea for Greece. They're remarkably reasonable—especially during the winter off-season, from the end of October through early spring.

These fly/drive tours bend to your pleasures. You may arrange to have an Avis car with unlimited mileage waiting for you at the Athens airport, if a tour of the Greek mainland with its star places—Meteora, Olympia, Epidaurus—is in the cards. Olympic Airways will even book you into a small hotel in Athens' residential area, Kolonaki, if you wish. The same plan works on Rhodes, Corfu, and Crete, three big Greek islands where you really need wheels to thoroughly enjoy the sights.

If you like to improvise and follow your whims, Olympic Airways' fly/drive holidays are ideal. (For details, ask your travel agent about Olympic Airways' Fly/Drive Greece.)

Guarding Delos: a marble lioness statue, below, from the seventh century B.C.



The dream way to see Greece—a small land that's circled by islands—is aboard a yacht. And this is precisely what the new Traveline packaged tours planned for next May, August, and September will provide. A group of fourteen people will spend seven days aboard a luxe motor yacht cruising to some of the loveliest ports and islands in the Aegean Sea.

The ravishing Sporadic Islands (the Greek islands that are scattered across the northern Aegean) are hard to reach except by yacht. But now, you can sail—free from responsibilities, in comfort—to Skiathos, famous for its spectacular pine-scented beach; to fertile, green Skopelos; and to Skyros, with its white Cycladic houses, to name only three of the ports of call.

This yacht cruise is only a part of Traveline's fifteen-day program, which begins and ends in New York. After an overnight flight from New York to Athens, group members spend three days sunning, swimming, and golfing at the luxe, marble-cool Astir Palace Hotel, a favorite Athenian beach resort some thirty minutes by car from Athens. Planned, too, are a morning's sightseeing tour to Athens and a day's excursion to Delphi, that magical ancient site overlooking silvered olive groves that fade into the blue bay of Corinth far below.

Then, from the Astir Hotel's marina, the party boards its private yacht, sails off into the blue Greek sea. The grand finale of the trip is a four-day stay in Athens before the return flight home. What a holiday!

Another new fifteen-day tour organized by Traveline takes in the most important classical sites of Greece in the Peloponnessus (the southern, fig-leaf shaped part of Greece). The program includes stops at the Byzantine city of Mistra, at coastal fortress-

(Continued on page 299)

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TRAVEL: GREECE

(Continued from page 296)

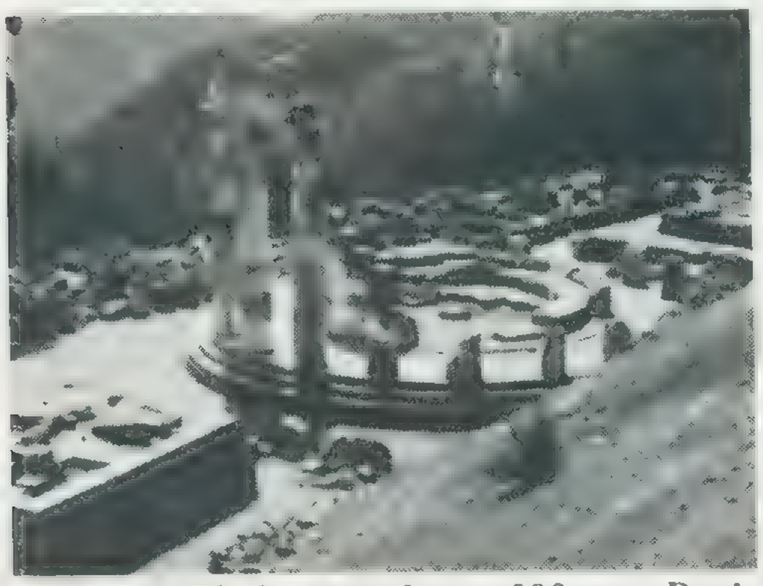
es, and at the spectacular temple of Bassae, one of the best preserved ancient temples of Greece, standing 3700 feet above the sea in a lonely wilderness. A three-day cruise covers Delos, Rhodes, Crete, and Santorini. (For more about Traveline tours, see Vogue to Go.)

Greece may be small geographically, but its sightseeing possibilities are inexhaustible and refreshing.

Greek waters, islands, archaeological digs, and comfortable shipboard living are the lures of Sun Line cruise ships, which sail from April through October. Home port for the ships is Piraeus, Athens' port city.

The 5500-ton *Stella Oceanis* leaves like clockwork every Friday morning on a three-day weekend cruise and returns to Piraeus Monday morning. Then, she turns right around and sets off on a four-day cruise in late afternoon, going as far afield as Ephesus, on the Turkish coast.

One of the highlights of the *Oceanis'* weekend cruise is its late-afternoon sail to the sacred island of Delos—where, legend says, Apollo was born. From the ship's deck, Delos looks deceptively bone-bare. But on the island, a broad avenue is lined



Delphi's Tholos temple—a 380 B.C. Doric masterpiece, near silvered olive groves

with five majestic lioness statues; and to walk along it is, alone, worth the cost of the entire cruise. Then, as a total change of pace, the *Oceanis* spends the evening at the island of Mykonos, well-known for its lively cafés and bouzoukia tavernas open to the star-crowded sky.

On her four-day cruises, the *Oceanis* calls, in the evening, at Hydra, an island terraced with houses and a sweep of waterfront that's lined with cafés, restaurants, boutiques. In addition to the song-and-dance-y islands—Mykonos, Hydra—the itinerary includes three star archaeological ports of call: Heraklion, on the island of Crete—with its Minoan labyrinth and sensational museum; Rhodes—known for its ravishing Acropolis at Lindos, standing high up on cliffs; Ephesus, on the Turkish coast—an ancient Greek city with a huge theater and stadium.

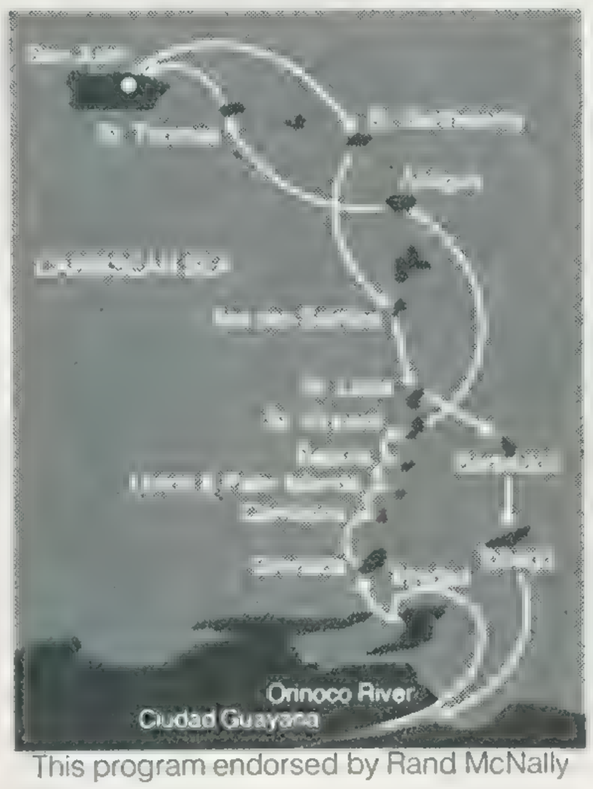
Oceanis' partner, the eighteen-thousand-ton *Stella Solaris*, leaving from and returning to Piraeus every Monday morning, keeps to a seven-day itinerary around the Aegean Sea and swings into the frenetic harbor of Istanbul in Turkey.

Both Sun Line ships fly the blue-and-white Greek flag and are staffed by Greek crews; and they, themselves, are like small, floating Greek islands. *Kefi*, a Greek word for a mood of sudden, complete joy, is catching both on land and sea. ▽

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Joys of French country life: great dishes from a great house

The flavor and personality of "La Renaudière" reappear in Isabelle d'Ornano's favorite recipes

More on the d'Ornanos, photos, starting on page 360

Isabelle d'Ornano's special flair for color and design, applied to "La Renaudière," the d'Ornanos' remodeled hunting lodge in the French countryside, extends to the attractive, imaginative food that she plans for her family and guests. Here, Isabelle shares some of her favorite recipes, including those for Blanquette de Veau, a delicate veal stew; Oeufs à la Tripe, a delicious luncheon or light supper dish of hard-boiled eggs in a Béchamel sauce; and a traditional Onion Soup—things she particularly enjoys preparing in the country.

BLANQUETTE DE VEAU À L'ANCIENNE (Veal Stew)

six servings

6 pieces of veal knuckle
2 pounds of veal from shoulder or breast
4 tablespoons butter
1 pound yellow onions, peeled and cut in quarters
1 carrot; 1 clove
1 *bouquet garni* (parsley, thyme, bay leaf), tied in cheesecloth
5 to 6 cups water or canned chicken broth
1 pound mushrooms, chopped

Sauce:
3 tablespoons butter
2 tablespoons flour
1 egg yolk
⅓ cup *crème fraîche* (or sour cream)

Garnish:
¾ pound small white onions
Lump of butter
½ teaspoon sugar

Lightly brown veal knuckle and veal in butter. Add to stew pot, with yellow onions, carrot, clove, *bouquet garni*. Cover with water or canned chicken broth. Let simmer 1¼ hours. Remove knuckle bones.

Make a *roux* with butter and flour (melt butter, stir in flour, let foam together for 2 minutes, remove from heat), then slowly stir in the cooking liquid from stew and cook until sauce is slightly thickened. Brown mushrooms in cooking oil, add to veal. Thicken sauce at last moment by stirring in egg yolk, and *crème fraîche* or sour cream. Do not let boil. Pour over veal.

Garnish with white onions cooked till golden brown in small amount of water, with a lump of butter and ½ teaspoon sugar. Serve.

OEUFS À LA TRIPE (Hard-boiled Eggs with Sauce Béchamel)

six servings

2 pounds (about 8 cups) onions, peeled and sliced lengthwise, julienne style
4 tablespoons butter
12 hard-boiled eggs, shelled and sliced into thickish rounds
¼ cup grated Gruyère cheese

Béchamel sauce:
6 tablespoons butter
4 tablespoons flour
Pinch of salt, sprinkle of grated pepper
Pinch of grated nutmeg or curry
4 cups milk, heated to a boil

To make Béchamel sauce: melt butter over low heat. Blend in flour, keep stirring for 2 minutes until flour and butter froth together. Remove from heat. Add salt and pepper, nutmeg or curry, and all hot milk, beating continuously. Set over moderately high heat and beat till sauce comes to a boil. Boil for one minute, stirring.

(Continued on page 303)



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The Omega Marine Chronometer. In 14 karat gold and stainless steel. $1,850.* The design excellence that produced this watch extends to the entire Omega line. For a color brochure showing a wide range of Omega watches for men and women priced from $195 to $6,000, write Omega, 301 East 57th Street, New York, N.Y. 10022.

* Manufacturer's suggested retail price.

There's No Such Thing as "Impossible Hair."

How often have you sprayed and played with your hair to get it just right...only to end up with a stiff and sticky compromise?

No more! Now you can put on a happy face and look forward to having beautifully responsive hair and a long-lasting hold. All it takes is WELLAFLEX Non-aerosol Hair Net.

It's the same formula Colleen Callaghan, hairstylist to the stars, relies on to hold even "impossible hair" exactly as she wants. WELLAFLEX's super style-holding formula contains no lacquer, and is balanced by a perfect blend of Provitamin B5 and plant protein conditioners that keep hair flexible and lovely—without sticky build-up even after repeated use. If WELLAFLEX gives Colleen's clients total hair control under hot studio lights and on windswept locations—and still keeps their hair soft and natural looking—we think it will work for you, too. **WELLAFLEX...** a natural for beautiful hairstyles.

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Try WELLAFLEX Setting Lotion—ideal for a long-lasting set with memory or for use as a men's styling lotion.

FRENCH COUNTRY FOOD

(Continued from page 300)

Brown onions in butter. Mix into Béchamel sauce. In buttered, ovenproof dish, alternate layers of onion/Béchamel sauce, and eggs, ending with sauce. Sprinkle with cheese. bake at 400° for 10 minutes.

SOUPE À L'OIGNON (Onion Soup)

twelve servings

2 pounds (about 8 cups) onions, peeled and finely chopped
¼ cup butter
3 tablespoons flour
8⅔ cups bouillon
Rye bread croutons, fried in oil
⅔ cup grated Gruyère or comté cheese

In large pot, stir onions in butter over medium heat till golden brown. Stir in flour, add bouillon. Cover and simmer over low heat for 3 hours. Pour into ovenproof earthenware bowl with croutons. Top with cheese. Place in preheated 400° oven for 5 minutes to melt cheese. Serve.

SALADE "ISABELLE"

six servings

3 slices ham
½ pound Gruyère cheese
2 avocados
6 artichoke hearts
6 hearts of palm
3 fennel (stalks removed)
1 celery stalk

Chop all of the above very finely and serve with sauce vinaigrette made with mustard and 2 spoonfuls of yogurt for each spoonful of vinaigrette.

Mix well, serve on a bed of fresh lettuce.

SOUFFLÉ AUX POMMES RENVERSÉ (Upside-down Apple Soufflé)

eight servings

4½ pounds apples
Peel of 1 lemon, 1 orange
1 vanilla stick
1 cinnamon stick
1 cup raisins
½ cup unsalted sliced almonds
12 egg whites
Pinch of salt

Peel and slice apples. Put in a large pot with lemon and orange peel, vanilla and cinnamon sticks. Cover with water, cook slowly till apples are soft, liquid reduced by about two-thirds. Stir in raisins, almonds.

Whip egg whites until firm with salt. Fold into apple compote. Butter inside of soufflé dish, sprinkle with sugar. Fill up to edge with apple mixture. Bake in preheated 325° oven for 1½ hours, until puffed and browned. Remove from oven, loosen soufflé around edges with a knife, reverse onto a platter. Serve immediately with Crème Anglaise sauce passed in a bowl.

Crème Anglaise Sauce
12 egg yolks
1 cup sugar
4⅓ cups milk
1 teaspoon vanilla extract

Beat egg yolks until well combined, gradually beat in sugar, then milk, vanilla.

Stir mixture in top half of double boiler over simmering water until thick enough to coat a spoon. Do not let mixture curdle. Let cool slightly.

MOUSSE AU CHOCOLAT "LA RENAUDIÈRE" (Chocolate Mousse "La Renaudière" Style)

six to seven servings

7 ounces sweet baking chocolate
2 tablespoons rum
6 eggs
Pinch of salt
2 envelopes plus 1 teaspoon gelatin
Meringues (the best you can buy)
Unsalted sliced almonds

Crème Chantilly
1 pint heavy cream
4 tablespoons sugar
1 teaspoon vanilla extract

To make Crème Chantilly: Whip cream with sugar till stiff. Stir in vanilla.

Melt chocolate over low heat with 2 tablespoons each of water and rum. Separate whites and yolks of eggs. Whip whites with salt till stiff. Fold egg whites into melted chocolate, then stir in gelatin, egg yolks, a bit of Crème Chantilly.

In deep bowl (a glass one allows you to see the layers), first put in chocolate mixture. Cover with layer of meringues, top with rest of Crème Chantilly. Sprinkle with almonds. Serve chilled. ▽



Health

Your longer life . . . the good kind of cholesterol . . . mind prober . . . and help for expectant fathers

By Melva Weber

THREE YEARS ADDED TO YOUR LIFETIME

During the past decade, life expectancy for Americans has increased by three years, according to figures from the National Center for Health Statistics. Norman M. Kaplan, M.D., professor of internal medicine at the University of Texas in Dallas, says a major reason why people are living longer is today's better care and treatment of high blood pressure. This has led to declining rates for strokes and heart attacks. Decreased cigarette smoking and lower consumption of animal fats also have helped to cut down heart disease, Dr. Kaplan said. The big gains in control of high blood pressure began when more people had blood pressures measured, more were treated after high blood pressure was found, and drugs for managing high blood pressure were improved.

We still have a long way to go. Dr. Kaplan believes the majority of patients with high blood pressure are still not under satisfactory control, need to be persuaded to continue their medication, need to realize that hypertension (high blood pressure) is a lifelong disease, usually without symptoms but with serious effects when untreated. More people need to be checked to find the hidden cases of high blood pressure before damage sets in.

HEART-PROTECTING CHOLESTEROL

HDL, high-density liproprotein, is the cholesterol that exerts a protective effect against heart disease; therefore, one's best bet is having high levels of HDL, low levels of LDL (low-density liproprotein), which works in opposite fashion and has been found to increase heart-attack risk. A report from the Kaiser-Permanente Contraceptive Drug Study in California, published in *The New England Journal of Medicine*, has compared blood analyses in almost five thousand women, including nonusers of oral contraceptives, users of contraceptives with varying amounts of estrogen and progestin, and menopausal estrogen takers. Though risk of heart attack has been associated with oral contraceptives, the Permanente study found HDL levels much higher in women taking estrogen-based contraceptives and in menopausal estrogen takers than in nonusers. But progestin-type contraceptives yielded much lower HDL scores, while combinations of the two hormones scored in between, generally indicating the more progestin, the less HDL.
So, the effect of oral contraceptives on HDL cholesterol depends on its proportions of estrogen to progestin. The study also found that HDL levels rise with increasing age and with alcohol use.

BRAIN SLEUTH

The tachistoscope, an instrument invented some sixty years ago to test visual perception, is now being used by Johns Hopkins scientists to detect and help diagnose brain damage. The scope, which flashes a black letter E in any direction for a fraction of time, has the subject identify the letter, indicate the direction the prongs are pointing. Psychiatrists Neil Pauker, M.D., and Marshal Folstein, M.D., with graduate student Timothy Moran rebuilt the old gadget for its modern use. According to Dr. Folstein, the tachistoscope can tell whether the subject is thinking with normal speed and clarity, and whether emotional problems may be coming from an organic brain disorder so doctors may determine further tests needed for accurate diagnosis.

MALE MORNING SICKNESS?

Prospective fathers can have genuine pregnancy symptoms right along with their wives, according to psychiatrists at Duke University Medical Center in Durham, NC. Jesse O. Cavenar, Jr., M.D., and Nancy T. Butts, M.D., studied male physical reactions to impending fatherhood: morning nausea, headache, cramps, backache, lost appetite. While the symptoms don't have physical causes, they do reflect emotional problems that range from mild worries to deep personality conflicts which may need treatment. Most men can get relief if they'll talk out their feelings with—who else?—their equally expectant wives.

LIFESAVER ON YOUR WRIST

If you were found unconscious or comatose, would rescuers know what to do? Diabetics, epileptics, cardiac patients, and people with strong allergies to penicillin or other drugs can be in real danger when they can't communicate with emergency helpers. People who seem to be—but aren't—drunk may need to be taken to the hospital instead of the police station. Medic Alert—an attractive identification bracelet or neck chain that carries the red symbol of medicine on its tag—is the answer for almost a million Americans with conditions that need special treatment in any emergency. On the other side is the wearer's identification number, the medical condition, and the twenty-four-hour telephone number of Medic Alert headquarters, where more emergency information and directions are available within seconds. The same information is given on a wallet card which a person may—but might not—be carrying at the time of the crisis; wallet card is reissued annually. Police, ambulance attendants, and firemen recognize the Medic Alert symbol, can save precious time in safely handling the patient. Lifetime membership costs $10; write Medic Alert, Box 1009V, Turlock, California 95380.

RIGHT EATING CURES PARALYZING DISEASE

Guillain-Barré disease, the severe body and leg paralysis that struck nearly four hundred Americans last year as a rare aftermath to swine-flu vaccination, usually subsides without leaving any disability. But in its acute stages, the disease is life-threatening; and, in a very few cases, the patient may be disabled for a long time, or may relapse later. G-B paralysis, also nicknamed "French polio," is believed to be an autoimmune disease, or an allergy to one's own tissues in which the body's defenses start to destroy the nerve cells. Doctors in Oxford, England, knowing that polyunsaturated fatty acids (PUFA) act as immunosuppressive agents, put two seriously ill G-B patients on diets like those used to treat high blood cholesterol. Both patients made dramatic, virtually complete recoveries. The scientists, B.D. Bower, and E.A. Newsholme, reported their findings in *The Lancet*, added that, if the diets were indeed the cause of the G-B patients' recovery, PUFA may help other autoimmune diseases, too.

CHOKE-STOPPER HUG: FOUR YEARS LATER

The world's best known rescue technique, the Heimlich Hug, was first described four years ago in *Emergency Medicine* by its developer, Henry J. Heimlich, M.D., professor of advanced clinical sciences at Xavier University in Cincinnati, Ohio. Since then, it has saved a documented twenty-five hundred lives, has been posted in restaurants, taught in schools, printed on milk cartons. Almost everybody knows that a choking person often can be saved by a quick upward push in the lower chest that blows out the obstruction.

Dr. Heimlich recently returned to the pages of *Emergency Medicine* to update his rescue procedure. The original Hug tended to squeeze the chest, risking broken ribs. Now, we are taught to place a fist, with thumb against the abdomen, just above the navel and below the ribs, and with the other hand bring the fist up sharply into the diaphragm. Most Heimlich rescues are made with the choking victim sitting and the rescuer reaching around from behind. Some rescues must be done with the victim on his back. Dr. Heimlich directs rescuers to kneel astride the victim. Pressure must be applied squarely on the body's centerline or internal injury can happen. Also, the victim's head should face straight up so the obstruction can get out. Never slap a choking person's back; it loses valuable time, can impact the obstruction. Though the Hug was designed to expel food from the windpipe, it's also used to force water from drowning victims' lungs.

FOR A WHOLE MONTH OF LITTLE PROBLEMS:

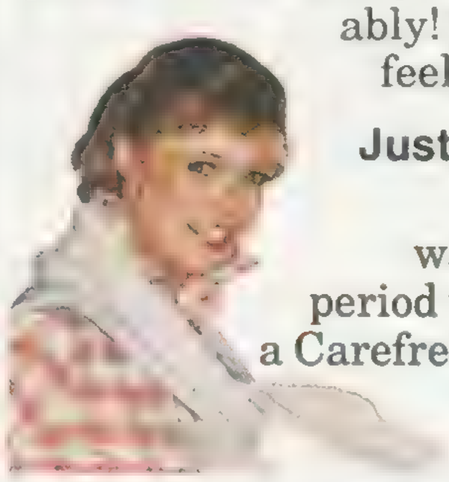
Carefree Panty Shields™



Comfortable light protection for your period—and in between, too!

Your period lasts about five days. But sometimes you may need a little protection on the other 23 days.

Carefree Panty Shields can take you through a whole month of little problems, smoothly and comfortably! So you always feel fresh-dressed.



Just-in-case days.

When you're waiting for your period to begin or end, a Carefree Panty Shield can be a great comfort.



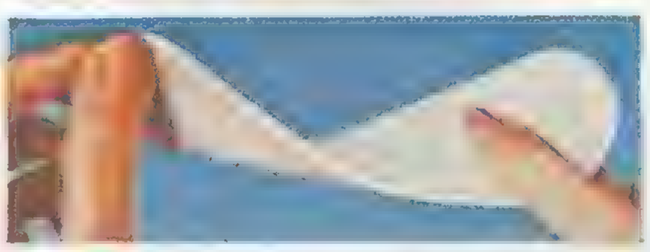
When you have discharge.

Most women have it at one time or another. It's often caused by hormonal changes. A Carefree Panty Shield can help you feel comfortable and fresh-dressed any day.



Just the right size for little problems—so thin and small!

A Carefree Panty Shield is just about ⅛ inch thin. No wonder you hardly feel it!



For "anyday" comfort—so soft and flexible!

Carefree Panty Shields conform softly to your body. And stay in place—even in bikini panties.

Just the thing when a tampon needs help.

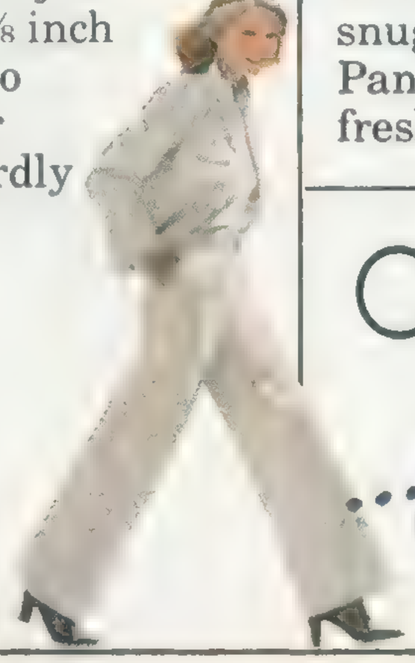
Sometimes a tampon just isn't enough. Especially on heavy days. So use a Carefree Panty Shield, too. It's so comfortable, you'll hardly know it's there. And if you can't change a tampon just when you want to, don't panic. You'll be safe wearing a Carefree Panty Shield. It makes your tampon so worry-free.



Why risk stains on clothes you love?

Even light discharge can cause stains that are difficult to get out of pretty underwear or elegant pants. So why not protect your favorite clothes? Carefree Panty Shields give you extra assurance and protection whenever you want it. And because they're so light and trim they fit even your snuggest clothes. With Carefree Panty Shields, you can always be fresh-dressed.





Carefree Panty Shields

...for the fresh-dressed woman!

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VOGUE'S eye view




2. Saint Laurent

3. Saint Laurent


4. Givenchy


5. Saint Laurent


6. Dior


7. Ungaro


8. Givenchy


9. Givenchy


10. Saint Laurent


11. Givenchy

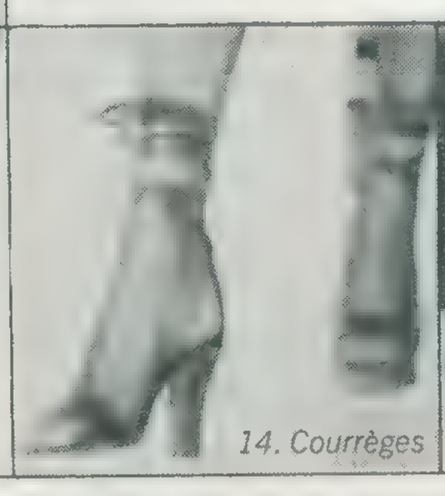
The delights of Paris: all-out color...

The most entertainment, the most wit and adornment — in a Paris season rampant with all three — came in the accessories. Everywhere, for day and for evening, there were delights that brought down the house. Delights that signal a turn to a new and different kind of accessorizing — a much more decorative, more ornamental one. No one is suggesting that all of this goes all of the time. But some of it, some of the time — i.e., at night — can give a wonderful lift to the way you look and feel. And the accessories you see here only begin to describe what went on — all the hat shapes, the jewels, the gloves — everything came out again and again in every color imaginable and every fabric: velvet, velours, satin, felt, lamé. It all started with the hats — the small, funny, dazzling hats that gave clothes a new polish and set up a narrower, neater proportion. There were brilliant-color hats: Saint Laurent's small, perky garnet velvet derby **(1)**, his cobalt blue "fez" **(2)**, the pointed-crown hat in two shades of cyclamen **(5)** . . . and his little scarlet hat, with a slightly turned-up brim, rounded crown **(10)**. At Dior, a shocking-pink soft "cloche" **(6)** and at Ungaro, the pillbox in garnet velvet **(7)**. . . . There were hats with added ornamentation — Ungaro's pillboxes always had a jeweled leaf or flower or . . . ! At Givenchy, a soft black leather beret-with-feather **(8)**. . . . The way hats went on for evening . . . YSL's smaller fez in black velvet **(3)**. Givenchy's "dented" black velvet beret with a rhinestone-studded veil **(9)**. His multicolor confetti-rhinestone hat with one long, long feather, veined in colored stones **(11)**. And the charm of Givenchy's candy-pink silk rose pinned to a black veil **(4)**. . . . The same kind of glamour — and dazzle — went for shoes. YSL's ankle-wrapped evening sandal **(12)** — black with gold, metallic kid tassels. Givenchy's black satin sandal **(13)** — the streamer-ties end in rhinestones! At Courrèges, high-heeled ankle-tied sandals **(14)** in sapphire sequins (and in black sequins, bright orange, red!), with mesh tights. Saint Laurent's pump for day **(15)** — always in two textures of leather — patent piping the throat, patent heels, the rest in smooth calf — black, with sheer black seamed legs! . . .


12. Saint Laurent

glitter, wit...


13. Givenchy

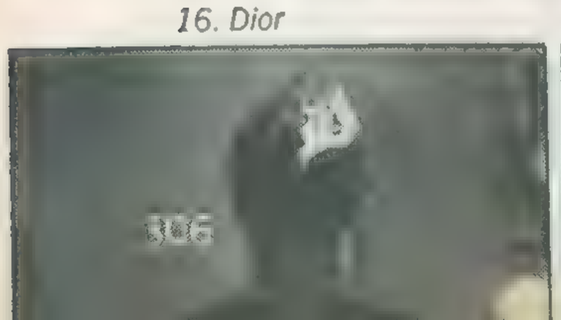

14. Courrèges


15. Saint Laurent

a new accessory mood!

The glorious jewels of Paris . . . Dior's hair jewels **(16)**: a pair — he always showed two at a time — of gold shell-combs with embedded stones. . . . All over, wonderful drop earrings. At Saint Laurent, a spree of them. The longest drop **(17)** — baroque gold twists outlining big "diamond" chunks . . . tiny gold crown-shape earrings **(18)** with drops of colored stones. And the favorite **(19)**: his small velvet-ribbon bow earrings dripping "diamonds" (other variations: bronze or gold bows with colored stones). The other YSL jewels here **(19)**: glittered cuffs worn over gloves, his show-stealing black satin heart bag with garnet stones on a garnet leash, and at the throat — a crush of tulle and ribbon and sparkling stones. . . . A new look for pearls: Chanel's double-strand choker **(20)** pinned with a black organdy bow. . . . Saint Laurent's evening flowers: a hammered-gold "tulip" neck-placque **(21)**. And the most enchanting violets **(22)**: "starchy" petals and leaves with glitter dewdrops!

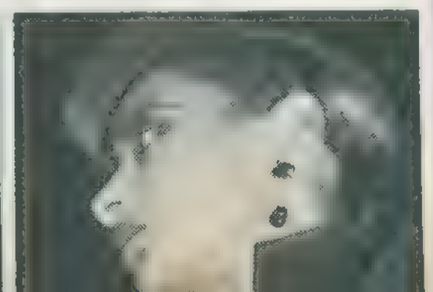
16. Dior



17. Saint Laurent

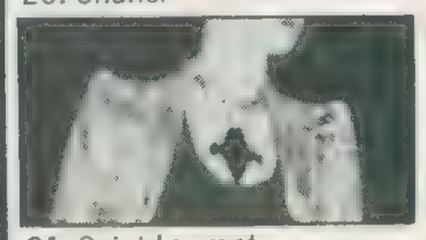


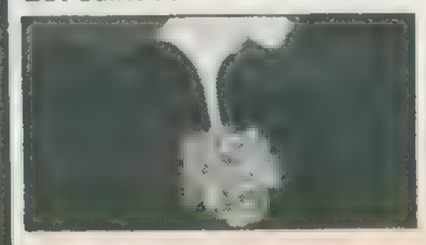
18. Saint Laurent






20. Chanel


21. Saint Laurent


22. Saint Laurent

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The sweet way to a sweet shape.

Why sacrifice sweets to look terrific? Try Figurines for your figure. They're the rich, creamy diet treat that'll satisfy your sweet tooth, and yet are only 138 calories a bar. And what flavors: chocolate, chocolate mint, chocolate caramel, caramel nut, vanilla and raspberry. With Figurines on your diet, the new you could be shaping up beautifully.

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Introducing B 23 night cream from Orlane.

Before you can help aging skin to look younger, you must first define aging skin. And that is precisely what B 23 night cream is all about.

Primarily, it is different from so many other creams because it takes into account that skin ages in three distinct ways.

You know skin looks older when it has fine lines. That's one way.

But even without lines, skin looks older when it loses its natural radiance.

Or when it loses its elasticity.

B 23 was created after extensive research in these three important areas. The result is a remarkably light-textured, easily absorbed night cream complex. One we believe is unsurpassed in helping skin stay smoother, brighter, and younger looking that much longer. Despite the stress and environmental hazards that constantly threaten it.

Born in Paris, B 23 is but one example of Orlane's highly sophisticated skincare collection.

B 23 night cream. If you spend another night without it, you may be wasting precious time.

ORLANE

Paris Londres New York

New York at 680 Fifth Avenue, 10019.



THERE'S A CHANGE...A WHOLE NEW DELIGHT

...It's happening in fashion, in beauty, it's happening everywhere. And now that all the fall/winter showings are behind us—the European ready-to-wear, the New York collections, the couture—and all the smoke is beginning to clear, you can see the changes fall into a particular pattern. What stands out is a new feeling for ornamentation, a new more decorative style of dressing at night, and the delight that that kind of dressing brings with it.

None of this means a sweeping change. But there is going to be a difference in the way you think about clothes and makeup now, and above all, a difference in the way you think about evening—when most of us are already open to the suggestion of change. And you can start to sum up the differences in three things—the three keys to the season—line, polish, and color.

The first thing...line. It's narrower, neater, and it's no surprise if you've been paying attention to fashion for the last six months. What you can expect to see now is even more definition. It starts with the look of a smaller, sleeker head. Whether it's done, as it is most of the time, with more-controlled hair—or it's done, just for the fun of it, with one of the little hat surprises you've been hearing about—it sets up everything that follows. Which is—always—a squared-off shoulder on a shorter, crisper jacket or a coat, a very small, held-in waist, an almost total absence of hips, and non-stop legs. Legs in shorter, knee-grazing skirts, legs seen through slits, sensed through narrow pants. Top to bottom, it's a line that demands the same kind of narrowness from your own shape. There are no hiding places in fashion; no room for disguise.

The second word that stands for change now: polish. Polish as in the refining and pulling together of a look. For day, that look—in New York and in Paris—is some version of a suit. With a suit—with a jacket—the polish is built in. And the softness, the appeal is built in to this year's mix of textures—one of the best jackets is a thin beautiful cardigan of unlined chamois....The jackets—and polish—go on for easy evening. Jackets soft as sweaters, thin as shirts (thin enough to tuck into pants!), but you never lose the pulled-together quality.

You can also talk about polish in the sense of shine, luster. Fabrics at night have it—satin, velvet, charmeuse. And then there are fabrics embroidered with glitter—rhinestones, sequins, beads, and colored stones on everything from blouses to coats. But the most polish at night is in makeup—in new iridescent colors to shimmer through your hair, on your skin, everywhere!

The third change this season—the change in color—has the most immediate impact. Color used for total effect—the way it was in Paris—where you'd see a red jacket, fuchsia blouse, purple skirt, red belt...a bright-orange skirt with a top of another color...a blaze of shocking-pink evening dress. Or in New York, with more of the extraordinary jackets—quilted silks and cloqués and hammered satins with new depth, new brilliance in the colors and the way they mix. You even see total color in fur—in the warmth of sherry-tinted fox, the hit of violet-dyed fox.

There's color-as-a-special-effect—as in the parade of charming little hats and gloves, the colored-stone jewelry (emerald, sapphire, ruby, amethyst colors), in the flash of a red-beaded bag—and in the kick all these bright colors bring to black. Black being the real punch line at night—the color you see everywhere, and everywhere used in the most inventive ways—black with ornamentation, black in shining textures, black that's a long way from "another little black dress."

Color goes on in makeup...in a new spectrum of copper colors to light cheeks, lips, eyes. And in mauve—the perfect color with color. This year, you can go all the way; you can add color to color to more color. The secret: textures that give makeup a new intensity that's subtle, un-heavy, dazzling.

You can read the shifting mood of fashion and beauty in color, polish, line. But don't read too much into the changes. For day—for a working day, especially—nothing replaces the ease and low-key attractiveness that's the essence of modern dressing. You'll see those clothes in this issue—the suits that work and make dressing for day a pleasure. And for casual evenings, you'll still see the same kind of ease.

But...for a different kind of evening, for something "bigger," fashion holds out other pleasures this year, and you owe it to yourself to try them. To feel the very real difference of being in a sequin-flashed black velvet dress...of being in a high-heeled sandal with rhinestone-edged ankle ties...and adding a jeweled drop earring or holding back your hair with a jeweled comb. The difference is a very real delight—one that every woman can understand and enjoy. To put you in the mood—to whet your appetite—the most spectacular delight of all—the Paris couture—starts when you turn the page....

REFLECTIONS FROM PARIS

THE COUTURE–
AN ADVENTURE, AN
ENTERTAINMENT—
BEGINNING
TO END.
THE COUTURE
AT ITS BEST—IN A
SEASON OF LUXURY
GIVING THE WORD
A NEW MEANING.
EVERYWHERE,
AUDIENCES
BREAKING INTO
APPLAUSE (AND
SMILES!) AT
THE SHEER DELIGHT
OF SEEING
NO-HOLDS-BARRED
GLAMOUR.
WHAT YOU'LL SEE
ON THESE PAGES,
STARTING
WITH THE GLORIES
OF SAINT LAURENT.
CLOTHES
TO LOOK AT—
TO ENJOY—
FOR THEIR SPIRIT,
THEIR SPECTACLE—
THEIR NEW
THINKING ABOUT
FASHION . . . .

Jacket reflections from Saint Laurent. Always—the smallest-fitting, most ornamented jackets. Always—a new kind of luxury. And what a send-up for a wonderful earring, brilliant-color gloves, the wink of a hat! *Near right:* The jacket in bugle-bead plaid with black-beaded collar and cuffs. Over a black silk jersey dress—simple, narrow, deeply slit and piped in silk braid. (Racine fabric.) *Center:* The thin black broadcloth jacket with Oriental velvet embroidery outlined in white felt. What you don't see—the knee-grazing narrow black skirt and

Arthur Elgort

SAINT LAURENT

REFLECTIONS FROM YSL

ANOTHER MOOD OF EVENING. BLACK...WITH BLACK.. WITH GLITTER. WITH A DEFINITE ALLURE—THE WAY YOU SEE LEGS, HIPS, THE BODY IN CLOTHES LIKE THESE! AND ALWAYS— WITH A SENSE OF HUMOR— THE HATS, THE HEART-SHAPED JEWEL OF A BAG, THE BRACELET-AND-GLOVE

Near right: The narrowness of a two-piece dress—his long-sleeved top and leg-showing skirt in black silk jersey, with silk braid tuxedo piping. Racine fabric....*Center:* The 7/8 cardigan coat in black velvet—padded-and-gathered shoulders, silk braid edging. Over another two-piece dress—here, wool jersey with the same line, same narrow skirt and small-fitting pullover top...the same audience appeal! Velvet by Lesage. To order, Bergdorf Goodman....*Far right:* The seduction of a Saint Laurent "tailored" suit. In black wool gabardine, the key small jacket with squared-off shoulders, satin lapels, a deeply slit skirt. And his wonderful black charmeuse blouse, a big butterfly black velvet bow tie. Suit, of Dormeuil wool; silk blouse, Taroni/The Ideacomo Group. For details on the men's fashions these pages, see next to last pages.

Arthur Elgort







Arthur Elgort

REFLECTIONS



FROM SAINT LAURENT

HIS MESSAGE FOR DAY...
SUITS! SUITS! SUITS!
NOT IN THE STRICT SENSE...
EVERYTHING SEALED-IN
TO A SINGLE TONE
AND TEXTURE. HIS WAY...
A SUIT HAS
UNEXPECTED VARIETY...
NEW INDIVIDUALITY

The line...close-to-the-body but eased a bit. Part of the polish... the color hits, the fun...of tiny hats, high heels, gauntlet-y gloves. First on the runway, *far left*, this green-grey checked tweed jacket over a narrow wrap skirt in a matching tweed without the check, a blouse in a related print. The look of separate pieces, pulled together, smoothly assembled. (Wool tweed by Besson-Corisia/The Ideacomo Group. Silk crêpe de Chine by Abraham).... *Center:* Black tweed jacket and 7/8 coat plaided in blue, yellow, rust; a black flannel skirt. (Wool blend tweed by Garigue. Wool flannel by Dormeuil).... *Near left:* A slightly shorter jacket of grey checked tweed: black wool trousers and sweater. What he showed with it—a narrow black mohair/wool coat, the new 9/10 length. (Wool tweed by Besson-Corisia/The Ideacomo Group. Wool by Tournier. Mohair/wool by Tournier.)

REFLECTIONS FROM SAINT LAURENT



...ON THE DIFFERENT DIRECTIONS [illegible] EVENINGS TAKE...A SPARKLED DINNER SUIT... A BODY-REVEALING DRESS...

Opposite: Sequins and "diamonds" on black rayon velvet (Leonard); black embroidered net (Schlaepfer). To order, Neiman-Marcus... *Right:* His odds-on favorite shape...came out again and again...here, the hottest pink silk charmeuse (Abraham). At Bergdorf Goodman. *Beauty Note*...More color...more allure at night...makeup from Yves Saint Laurent Beauté. More news! — the fragrance that took Europe by storm — Opium by Yves Saint Laurent — has just "cleared customs." If you want to try it — move fast.

Arthur Elgort

PARIS COUTURE

DIOR

NEWS FROM THE NARROW REFLECTION

FOR EVERY MOOD... EVERY HOUR... A SUIT! THE FABRIC, THE LUXE, THE ADORNMENT CHANGE. BUT ALWAYS...FROM MARC BOHAN ...THE APPEAL, THE NEWS OF THE NARROW LINE, THE POLISHED LOOK.

Right The delight of this [illegible] satin dinner suit! A small jacket flashed with purple...pegged pants...a black chiffon blouse, bugle-beaded...embroidered in silver and mother-of-pearl (embroidery so ravishing, it kept coming out). Silk satin by Abraham; silk chiffon by Lesage. *Opposite* The narrowness! The way the parts relate! Pencil-slim black wool coat over a Bordeaux gingham silk taffeta vest, pinstriped cream silk shirt, proper grey flannel pants. And...the flirt of a taffeta bow in the hair. Wool by Dormeuil. Silk taffeta by Taroni; silk, wool flannel by Besson-Corisia. Both, The Ideacomo Group. To order, Bergdorf Goodman. *Beauty Note* ...More flirt...Miss Dior, a fragrance to wear anywhere, around the clock.

Arthur Elgort







REFLECTIONS FROM GIVENCHY

IN THE GLITTER-AND-GLAMOUR SHOWINGS... GIVENCHY'S... SUREFIRE! ALL FANTASY, FUN, SEDUCTION. AND... BLACK...WITH JEWELS... LACE...LEGS!

The end-all jumpsuit! Black charmeuse...pared down, but soft...how the body shows! More theater, more excitement ...a black marquisette cloak sprayed with stars, with jet...a single feather halo over the sleekest head. Silk charmeuse by Abraham; silk marquisette by Guigou-Veron. At Bergdorf Goodman. *Beauty Note*...From Parfums Givenchy...L'Interdit... a fragrance as sensuous as his other designs.

Arthur Elgort

REFLECTIONS FROM GIVENCHY

THE EVENINGS AND THE GLAMOUR GO ON. RAMPANT RHINESTONES. BLACK. BLACK VELVET. BLACK SEQUINS. THE BLACK DRESS AGAIN AND AGAIN. AND WHAT A SHOW OF LEGS!!

Near right: A hug of black velvet, a blaze of rhinestones—his narrow, slit-up-the-side one-shoulder dress. Under a jacket of shimmering jet with velvet edging. Hurel rayon velvet; sequin fabric by Marescot.... *Center:* The coat-dress at night—the all-out dazzle of black velvet outlined in rhinestones, with black sequin lapels and cuffs, rhinestone-center buttons. Hurel rayon velvet....*Far right.* In the same spirit—another of the bare, short, small-waisted "cocktail" dresses—black velvet flashed with sequins and sparkle. The shoes that go with all of these evenings—high-heeled, ankle-wrapped, and flashed with rhinestones of their own! Dress, of Hurel rayon velvet; Marescot sequin fabric. To order, Bergdorf Goodman.

Arthur Elgort



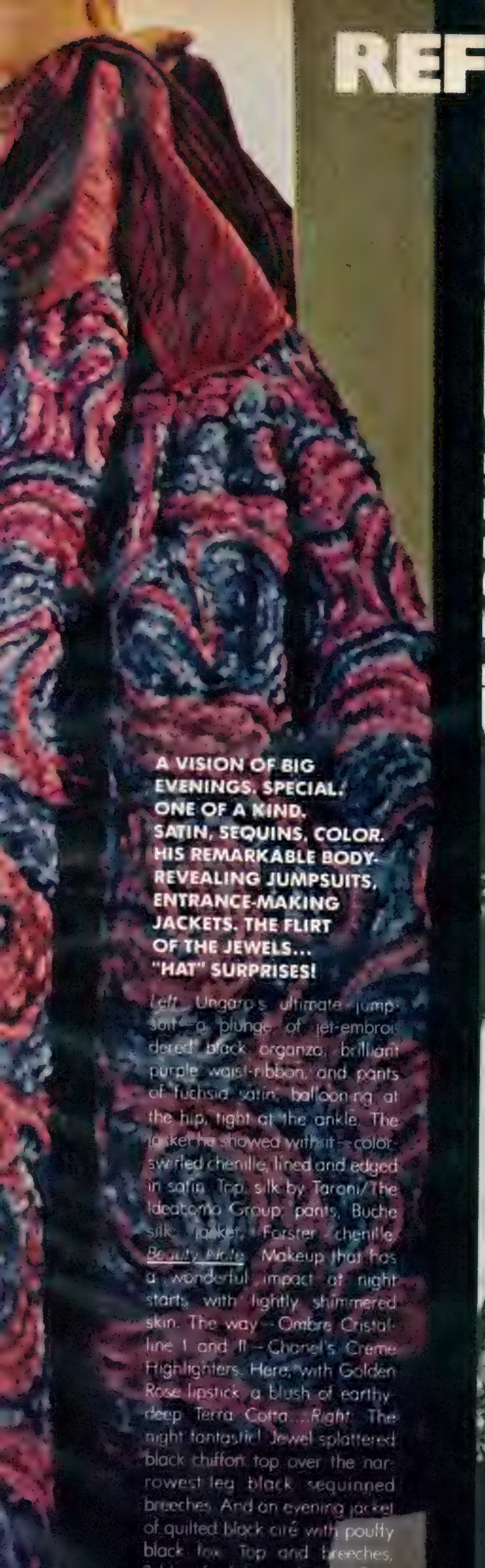
REFLECTIONS FROM UNGARO

A LOOK AT JACKETS. BUT MORE THAN JACKETS. SYMBOLS FOR A VERY INDIVIDUAL, INVENTIVE STYLE OF DRESSING... FOR AN ULTRA-LUXURIOUS WORKING OUT OF TEXTURE, COLOR, PATTERN....

[illegible] trousers. Jacket and blouse [illegible] silk tie fabric; pants of silk ve[illegible] [illegible] a two-piece dress in black silk jacquard—a satin-lapel jack[illegible] top, narrow, knee-touching skirt Gandini fabrics.

Arthur Elgort

REFLECTIONS FROM UNGARO



A VISION OF BIG EVENINGS. SPECIAL. ONE OF A KIND. SATIN, SEQUINS, COLOR. HIS REMARKABLE BODY. REVEALING JUMPSUITS, ENTRANCE-MAKING JACKETS. THE FLIRT OF THE JEWELS... "HAT" SURPRISES!

Left. Ungaro's ultimate jumpsuit—a plunge of jet-embroidered black organza, brilliant purple waist-ribbon, and pants of fuchsia satin, ballooning at the hip, tight at the ankle. The jacket he showed with it—color swirled chenille, lined and edged in satin. Top: silk by Taroni/The Ideatorio Group; pants, Buche silk; jacket, Forster chenille. *Beauty Note:* Makeup that has a wonderful impact at night starts with lightly shimmered skin. The way—Ombre Cristaline I and II—Chanel's Creme Highlighters. Here, with Golden Rose lipstick, a blush of earthy deep Terra Cotta...*Right:* The night fantastic! Jewel-splattered black chiffon top over the narrowest leg black sequinned breeches. And an evening jacket of quilted black cuir with poufty black fox. Top and breeches, Schlaepfer fabrics; Hure

ITALIAN COUTURE

REFLECTIONS FROM VALENTINO

...HIS NEW IMAGE AT NIGHT. BRIGHT, SENSUOUS. AND VERY MODERN. A ROBE... A KIMONO...WRAPPED OVER TAPERED PANTS. THE SHIMMER OF THE SATIN... THE WAY YOU CAN SENSE THE SHAPE OF THE LEGS!

This page: The glitter, the excitement of a black silk bathrobe over a strapless silk georgette jumpsuit, both patterned and pinstriped in silver and black paillettes. Fabric by Taroni/The Ideacomo Group.... *Opposite:* Newest turn on the ageless appeal of a kimono...more Oriental influence in the prints. ...*Near right,* a long, slim shawl collar...*center,* shoulders squared by shirring, wrapping at the hips...*far right,* the deepest dolman sleeves, the widest V-neck, over a camisole top jumpsuit. All in silk charmeuse by Jermi/The Ideacomo Group. All, to order, at Nan Duskin. On these twenty pages, hair, Christiaan; makeup, Alberto Fava.

Arthur Elgort



BEAUTY COL

color is it!

COLOR, AND HOW IT'S USED, IS THE THING TO WATCH.
IN MAKEUP. IN CLOTHES. IN ACCESSORIES.
FOR DAY. FOR EVENING. COLOR IS THE BIG CHANGE NOW...
AND GETTING BIGGER ALL THE TIME



COLOR IS HERE—IN MAKEUP, LEFT. A WHOLE NEW MOVE OF COLOR. A DEFINITE, TOTAL LOOK... DONE WITH TRUE SIENA COLOR FROM PRINCESS MARCELLA BORGHESE'S NEW SIENA COLLECTION AND HER INDIGO EYE COLORING. MAKEUP BY WAY BANDY; HAIR BY CHRISTIAAN. ALL INFORMATION, NEXT TO LAST PAGES.

fall

BEAUTY REPORT

By Jane Ogle

So much is happening in beauty today—and in every area of beauty, at that. Explosions of subtle color. Breakthroughs in skin care. New ways with fragrance—and so many new kinds to use all these new ways! It's a very exciting moment. A bit mind-boggling—but wonderfully so. You get the feeling, as never before, that anything wonderful can happen—and will!

• **Take color—the whole attitude about color has changed.** It is part of a much more organized and held-together look—a definite, total look in dressing; a definite, total look in makeup. And color is what makes the big difference in all this.

For one thing, there is simply more going on in the way of color. But a certain *kind* of color, much-subtler. And with a new interplay of textures you were not seeing a year ago: glacé lips with a rich, lacquery depth of color; luminous skin; velvety color on the cheeks, with what Christian Dior calls "controlled shine"; and *very* soft eye makeup—just the sheerest suggestion of color, but one that is as dark as indigo. Literally! Done with smudgy pencils, transparent shadows. You see Borghese's Indigo, *opposite*. And, on the next few pages, you will see Charles of the Ritz's and Estée Lauder's. 'Ultima' II also has Indigo. Other companies have much the same color, although with different names. There is, for instance, Orlane's Blue Kohl pencil, Stendhal's Saphyr, Lancôme's Midnight Blue, Payot's Bleu, Clinique's Charcoal Blue, Biba's Marine Kohl, Lancaster's Bleu Profond, and Rubinstein's Charcoal Blue. Essentia's is just called Cobalt and Fallen Angel's is #22. To get an especially subtle effect, Dior uses not one but two *(Continued on page 333)*

LECTIONS '78

Arthur Elgort

copper—the new neutral

REAL COLOR! NEUTRAL COLOR!
COPPER HAS A CERTAIN INTENSITY
THAT WARMS BEAUTIFULLY TO
ALL THIS FALL'S DEEPENED TONES



NEW AND NEUTRAL! COLOR WITH RICH WARMTH AND DEPTH, FAR LEFT: COPPER COLORING FROM CHARLES OF THE RITZ'S NEW CORDOVAN COPPER COLLECTION... WORN HERE WITH THEIR INDIGO EYE MAKEUP. MORE COPPER— PERRY ELLIS' BULKY KNIT SWEATER. MAKEUP, WAY BANDY; HAIR, GARREN AT THE PLAZA. NEAR LEFT: OTHER RICH NEUTRALS THIS SEASON— IN MAKEUP, IN FABRIC... EVERY ONE, A REAL COLOR WITH NEW WARMTH, TEXTURED DEPTH, LUXE. ALL INFORMATION, NEXT TO LAST PAGES.

fall

BEAUTY REPORT

(Continued) pencils — Parrot Blue and Khol: they are the double clincher for five shades that go on in a very faint haze of eye color.

"This blending down of color is very, very important," says Paul Woolard, president of Revlon Cosmetics and Fragrances, U.S.A. "We've expressed the concept by calling it 'veiled color.' Subtle, mysterious color. We are going from romantic to mysterious, and I believe these words are translated into color—a veiling of color which is quite gossamer in effect."

• **The big colors now? The coppers! The mauves!** And each with a spectrum all its own—which carries right through from day into evening. We call copper the new neutral. And, interestingly, in a season of color, it is at once a real color and a real neutral. We show you here, on the *opposite page*, how it works as a color and, *directly at left*, how it works as a neutral—with this fall's extraordinary new fabric tones and textures. Not a no-color neutral in sight!

"This is not the moment to be neutral about makeup," says Leonard Lauder, president of Estée Lauder. "You need accents of rich, vibrant color to carry off the colors of the clothes for day. And evenings are becoming much more glamorous—so makeup in turn will be more intense after dark."

There are, this fall, coppers for lips, cheeks, nails. *(Continued on page 335)*





mauve — the color for color

ON NOW—THE MOVE TO MAUVE!
IT'S SOFT! IT'S SUBTLE! IT'S MYSTERIOUS!
AND IT GOES SO BEAUTIFULLY WITH COLOR—
A WHOLE NEW KIND OF ALLURE

fall

BEAUTY REPORT

(Continued) and even eyes. And they go all the way from Yves Saint Laurent's pure orange at one end of the spectrum to Shiseido's Blossoming Maple at the other. In between are shades as tawny as Dorothy Gray's Spiced Cider, as new-burnished as Aziza's Peach with Peach Lustre, as suddenly fresh as Dior's Poppy, and as varied as all the ones you see on these two pages.

• **Mauve is the color for color.** "It has an element of richness that has been lacking, I think," says Mr. Woolard. Dark, dark mauve, like Charles of the Ritz's Boysenberry; vividly deep mauve, like Clinique's New Plum; muted mauves, like Cutex's Bordeaux, Innoxa's lovely Spring Orchid, Estée Lauder's Blackberry, Payot's Plum.

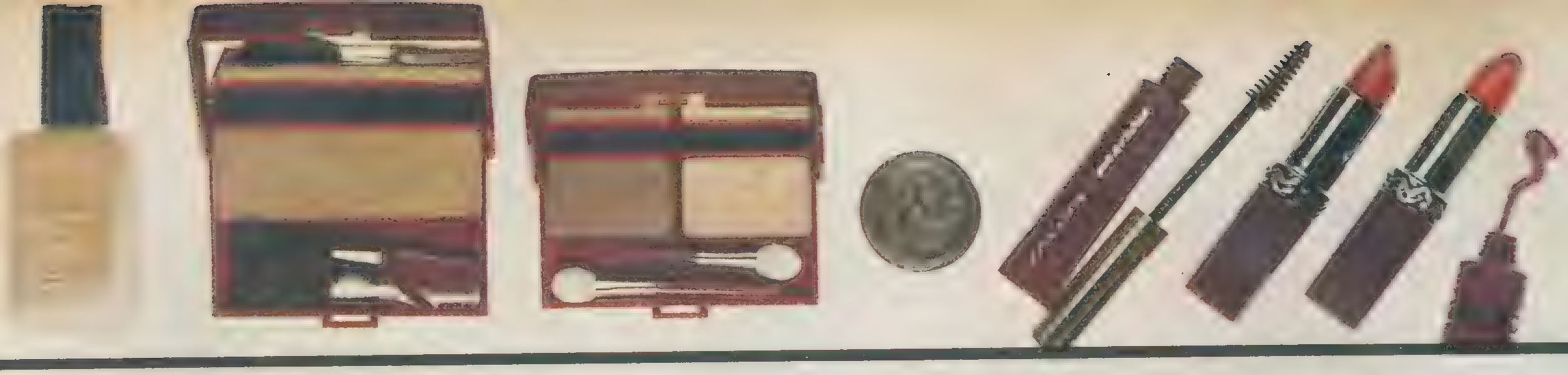
Try mauve with magenta. Or ruby. Or shocking pink. Or sapphire, as on the *opposite page*. Or with any of the very beautiful and utterly luxurious fabrics you see *at left*. Or wear mauve with more mauve. "I see mauve on lips and nails and in clothes and eye shadows," says Mr. Woolard. "And if you use a mauve eye shadow with a mauve dress, the effect is certainly synergistic. The pickup, the intensifying that the color gives—this to me is another thing that is very important now."

• **The point: use color for a *total* effect.** The way you saw copper used several pages earlier, the way you see mauve used here. The way you see Yves Saint Laurent use it on the cover of this issue—and the way he used it throughout his entire couture collection: cyclamen, bougainvilla, magenta, dark red, fuchsia, violet—one right after, or over, or under, or with another! When asked why he had done a whole collection of makeup, he simply said: "I wanted a face for the woman I dress."

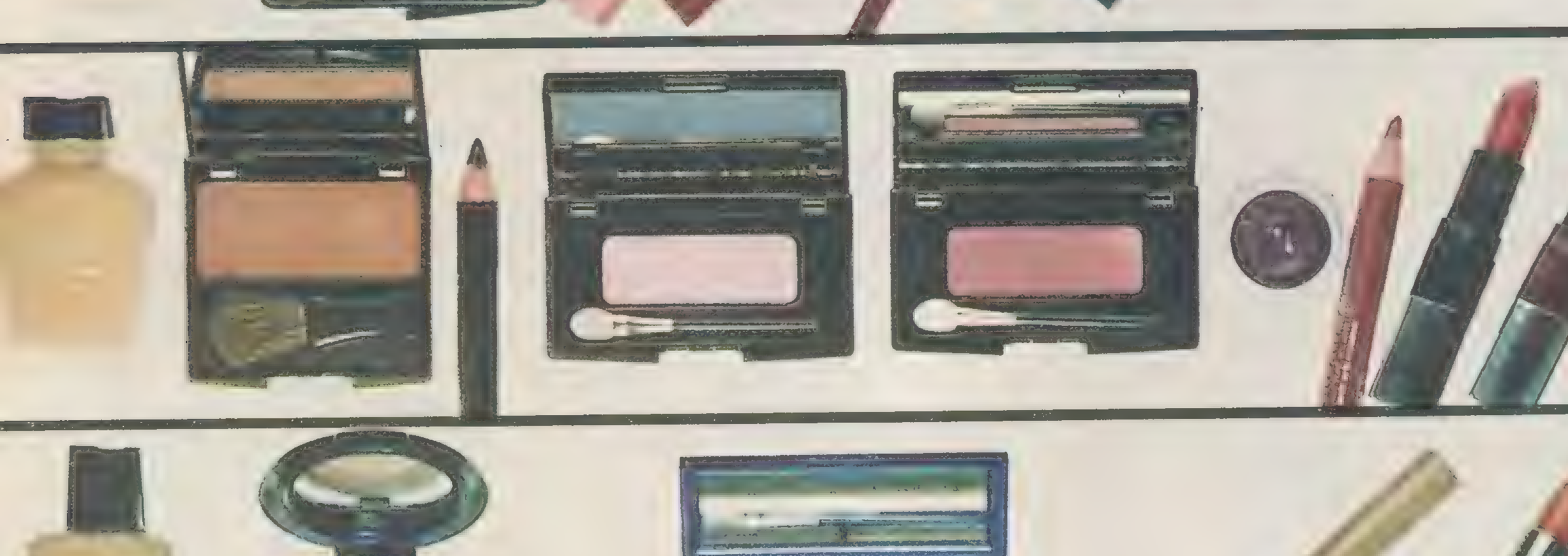
• **The designer influence is very big in makeup now,** and with good reason. Being able to go the full route with one designer makes it that much easier for a woman to find colors that work together—in lipsticks, shirts, skirts, belts, cheek colors, jackets, scarves, eye shadow, whatever. And with more and more women starting to think of makeup as "pieces" they put on—the way they put on other things in their closet—they often reach instinctively for their "Halstons" and "Calvins."

"Women want pieces so they can keep changing them," Calvin Klein remarks. "I know that works with the clothes—they buy a lot of pieces from me that work together. Why *(Continued on page 339)*

MAUVE ALLURE, OPPOSITE, ON FOR EVENING—IT'S ALL FROM ESTÉE LAUDER'S NEW COLLECTION OF GREAT-CASTLE COLORS AND WORN WITH HER MIDNIGHT INDIGO SHADOW, AND WITH OSCAR DE LA RENTA'S BLUE-AS-EVENING DINNER LOOK. MAKEUP BY GEORGE NEWELL; HAIR, HARRY KING. MORE MAUVES, NEAR LEFT. MORE COLOR FOR EVENING—FABRICS MORE LUXURIOUS THAN ANY WE'VE EVER SEEN. ALL INFORMATION, NEXT TO LAST PAGES.








TEINT
NATUREL
Christian
Dior

color—the whole idea

TOTAL COLOR! TOTAL FINISH! THAT'S WHAT COUNTS NOW

What's going on here? Everything! We are showing you, left to right on the *opposite page*, the step-by-step order in which you use color to get the total effect you see *at left*. The foundation swings the look every time. "It should come as close as possible to your natural skin tone," says Simone Hoffman, vice-president and general manager of Charles of the Ritz, "and be used primarily for coverage and finish—and to reinforce your treatment regime. Never try to change your skin tone with foundation. You can do that with accent makeup like blush, lip color, eye color."

There are, of course, all kinds of foundations to choose from—creams, gels, liquids. And all degrees of coverage—sheer, heavy, medium, or even no coverage. And, as Susan Biehn, director of advertising and communications for Christian Dior Maquillage, says, "you must also consider whether or not the foundation has treatment benefits that answer your skin's needs, and what kind of finish the foundation gives—it is this, more than anything else, that pulls together the various elements of the makeup *and* pulls off the whole new look."

undercolor agent

THE ONE BEAUTY TOOL WE ALL NEED, RIGHT—ESTÉE LAUDER'S AUTOMATIC CREAM CONCEALER! AN INSTANT SPOT REMOVER, IT BLOCKS OUT BLEMISHES, TINY VEINS, DARK CIRCLES AT A TOUCH. USE IT UNDER ANY OF THIS FALL'S NEW MAKEUPS AT LEFT: 1) ELIZABETH ARDEN'S WILD BERRY FACE, 2) CALVIN KLEIN'S HEATHER FACE, 3) ESTÉE LAUDER'S GREAT-CASTLE COLORS, 4) CHARLES OF THE RITZ'S CORDOVAN WINES, 5) PRINCESS MARCELLA BORGHESE'S SIENA COLLECTION, 6) CHRISTIAN DIOR'S LES FANTASTIQUES. MAKEUP, GEORGE NEWELL. ALL INFORMATION, NEXT TO LAST PAGES.

Nobu

Colo



rstruck hair

LUXURIOUS! SUBTLE SHADINGS! BUT WITH A WILD ANIMAL BEAUTY— NOTHING TAME ABOUT COLOR NOW!

THINK OF TANUKI, RED FOX, OR LYNX— IN OTHER WORDS, HAIR WITH A WILD STREAK OF COLOR, AS ON THE OPPOSITE PAGE. THE SHADINGS ARE DONE WITH CLAIROL'S REDDISH BLONDE CLAIRESSE, FAR LEFT; FROST & TIP, NEAR LEFT. HAIR, GARREN AT THE PLAZA. ACCESSORY INFORMATION, NEXT TO LAST PAGES.

fall

BEAUTY REPORT

(Continued) shouldn't they do the same with makeup? What I've been trying to do is offer them the options, along with the security of knowing everything *can* go together...knowing they can't go wrong. Someone who wears my Honey colors for day, for example, might want the Heather 'face' for evening—where the colors are dramatic and more defined."

• **A woman today changes her makeup for all her various activities.** "She has different colors for different outfits," says Evelyn Lauder of Estée Lauder, "different days, different times of day...and different lights. And, of course, with the new disco dancing craze and disco rollerskating, everyone is into glitter."

• **Glitter is *the* story for evening.** There are hot iridescent powders in orchid, lilac, violet, purple, cerise, silver, nacré, and many other luminous shades that you can shimmer through your hair, on your cheeks, your shoulders, anywhere at all. "And," says John G. Ledes, editor and publisher of the leading trade magazine, *Beauty Fashion*, "it is significant that these disco looks really started with the little companies." Jerome Alexander has an entire rainbow of such colors: he calls them Disco Dust. Madeleine Mono has lots, too—along with jarfuls of silvery shimmer cream. There is Fallen Angel's collection. And the Make-Up Center, with theirs. And i Cosmetics. And On Stage—they even have a bronzey-gold liquid shimmer you can pour on.

To go with any and all: Disco Lashes—in the same strobe-struck shades. Iridescent nails, too! On fingers. On toes. And just as you change the other things you put on for *(Continued on page 340)*

fall

BEAUTY REPORT

(Continued) evening, you now have real disco colors – like Estée Lauder's new Heathermist Pink. And, to wear with the new sandals, any of the subtle, shimmery L'Oréal shades you see *above*. Nail color is really *on* these days and nights.

Lancôme's shimmer powders go on the skin like a bare blush of iridescence—mauvey, nude, or champagne. The subtlest dazzlers of all are Chanel's two Ombre Cristalline Highlighters—one, sheer diamenté sparkle; the other, bronzey-gold sparkle for someone with dark skin or a tan. "Both," as Robert Kamerschen, president of Chanel, points out, "have the dramatic effect of understatement. And understatement well done is so dramatic it shouts!"

This glitter is, of course, all a part of the desire to do something special for evening. To look glamorous. Exciting. "People are starting to go out more again," says Halston. "They are going dancing. They are going to the disco world. They are going out to restaurants. They want to get out of their houses. And this does mean dressing up... and a different sort of makeup."

Halston's is sensational! Using this season's two lead colors—mauve and copper—he has spun them out to the sheerest hint of shimmering color...to go on eyes and on cheeks and on lips and on and on. *Total* shimmer! *Total* effect! "If," says Halston, "you can bare your shoulder or if your décolletage is pretty, *(Continued on page 342)*

Deborah Turbeville

SEXY, ISN'T IT! ALL THIS DARK, IRIDESCENT ALLURE! AS YOU CAN SEE, ABOVE, NAIL COLOR IS REALLY STEPPING LIVELY AT NIGHT NOW. THE SHIMMERING COLORS DOING THE TOE WORK HERE ARE FROM L'OREAL'S NEW PERLE NAIL ACCENT COLLECTION— STARTING WITH BOMBAY BRONZE, AT LEFT, THEN NOUVEAU PINK, INDIAN COPPER (SO GLEAMY WE SHOW IT TWICE IN A ROW), AND BRAZIL NUT, DIRECTLY ABOVE. THEY'RE ON FOR EVENING WITH THE NEW NIGHT DARKS—GLITTERING GOLD, BRONZE, SILVER, GUNMETAL... GOING THE WHOLE SHEER LENGTH OF THE LEG! TO TOE NIGHT'S NEW LINE AS BEAUTIFULLY AS THIS IS, OF COURSE, GOING TO TAKE A BIT OF DOING—POLISH EVERY WEEK, CARE EVERY NIGHT—MORE ABOUT IT IN OUR SPECIAL FOOT PRIMER, "GOOD HEALTHY FEET."(SEE TABLE OF CONTENTS.) ACCESSORY INFORMATION, NEXT TO LAST PAGES.

shining color — at your feet

THE DAZZLE! THE POLISH! IT KEEPS YOU
ON YOUR TOES—DANCING UP QUITE
A GLITTER STORM THESE DISCO NIGHTS

nails strong on color

COLOR'S NEW SHOW OF STRENGTH—
A LITTLE FIVE-FINGER EXERCISE...
AND NO HOLDS BARRED ON ALLURE!

NEWEST WAY TO WEAR FRAGRANCE: AS A NECKLACE JEWEL—YOU GET THE HANG OF IT PERFECTLY, AT LEFT. FROM TOP TO BOTTOM, SILVER FLASK (TO HOLD SCENT-SOAKED COTTON), ELSA PERETTI OF TIFFANY. TASSELED SCENT LOCKET FROM ESTÉE LAUDER'S NEW CINNABAR COLLECTION (IT HOLDS SOLID SOFT YOUTH DEW)—THE COMPANION PIECE IS AT THE BOTTOM OF THE PAGE. YVES SAINT LAURENT'S OPIUM IN ITS TASSELED CARRYING CASE. ANTIQUE SILVER AND CRYSTAL SCENT BOTTLE FROM PENHALIGON, BERGDORF GOODMAN.

the fragrant jewel

fall

BEAUTY REPORT

(Continued) then you extend the color. It is *not* just for the face.

"Say you have on a pink and mauve lamé dress and you put on the pink and mauve makeup. You absolutely glow. We've never before had such luxury—it is an incredible thing!

"Women are much more daring now," Halston adds, "They are much more daring with their makeup, their hair, their attitude. Everything. They really want to be noticed at night. And yet it *is* a very subtle thing. It should not be noisy. Noisy always means insecurity. Too turned-on is insecure, too attention-getting. You must feel comfortable in what you wear!"

• **You must feel comfortable, period. Comfortable with your whole body. Again, the *whole* idea—but now with the emphasis on health.** Feeling great as the basis for looking great. What Helena Rubinstein's president, Peter Engle, so aptly calls "holistic beauty." And the link between health and cosmetics? You want products that protect your skin and really do it good. Performance counts more than anything else. As William R. Chaney, president of Avon, puts it: "Makeup products can and should be moisturizing. They should sunscreen. And we shouldn't have to label them hypoallergenic—they *all* should be. In other words, *(Continued on page 397)*

BEAUTY COLLECTIONS '78

Nobu

Andrea Blanch

OUT TO WIN? YOU JUST CAN'T LOSE WITH SUCH STRONG COLOR TACTICS! CHANEL'S NAME FOR THIS SHADE OF POLISH COMES ON STRONG, TOO—IT'S FLAMBOYANT CHESTNUT... AND WORN HERE WITH A FEMME FATALE FLOURISH OF FEATHERS AND JEWELS. MANICURE BY MOI COSMETOLOGY. FASHION INFORMATION, NEXT TO LAST PAGES.

THE FITNE

The writer goes to a total-fitness camp

How many Americans will recognize themselves in this self-portrait of unfitness? A little yoga twice a week, a little running or tennis twice a month—my exercise routines were always miracles of dilettantism and procrastination. I was also a virtuoso at the art of cheating and lying to my body; at frequenting health-food stores while surreptitiously raising a three-cigarette-a-day habit to half a pack; at increasing my nightly three glasses of wine to a bottle with the same covert guile; at curing any resulting insomnia with Valium. I was superbly skilled (as most of my doctors have been) at rationalizing that such modest addictions are too minimal to be given up.

Yet, my trip to The Ashram of Calabasas, California—a new kind of total fitness camp which typifies the cult of health presently sweeping the United States—was dictated by a much more specific medical reason: I had spent five of the past eighteen months on crutches following a car accident, and a childhood loathing of all athletics, jocks, and body fads kept me from restoring my health with any semblance of discipline.

• • •

In other words, I'm a mess, and The Ashram masseuse knows it.

"What kind of *poison* are you pouring into your system?"

Her granny glasses radiating Purity and Doctrine, the young masseuse pummeling at me sounds like a cross between a Moony proselytizer and a Trotskyite leader. Her new vocation in acupressure massage is "a gift" she tells me at shoulder level; her inner voices have ordered her to work only with women, and I sense that the same voices are about to forecast my doom.

She stops pummeling and throws her arms up in an exasperated gesture.

"You're in such catastrophic shape that I . . . I'm not quite sure I can go on!"

Oh, no, it can't be all that bad I protest. I have one of the most perfect diets imaginable, mostly vegetables and fruit and yogurt and honey, herb infusions, no coffee in twenty years, an occasional piece of fish or chicken breast. . . . Smoking? Oh, well (she's cornering me), what's wrong with that since I can stick to three or four a day without usually going any higher; as for drinking, I haven't had hard stuff for years, just three or four glasses of red wine at night. . . .

She stares at me pityingly through the austere glasses.

"You're living," she declares, "on borrowed time."

How can you say that, I whimper. I know I have come to the toughest health spa in the country but this isn't *fair* . . . what about the others you have seen at The Ashram this week? There is the Successful Businesswoman and her two-pack-a-day habit, the beauty in her forties who drinks three Martinis every night at home, the Retired Executive who weighs about 250 pounds and has just kicked four packs a day, and you haven't found anything that wrong with them. Here I am 5'9", 112 pounds. . . .

She peers at me with renewed severity.

"*You* are *different*," she whispers, "you were such a pure, spiritual being in your last incarnation that you are still sensitive to the least little poison. . . .

"You were perhaps a desert hermit . . ." she waves reverently as she resumes pummeling my calves.

". . . a Desert Father who could subsist on almost nothing," she exults over my feet, "on water and a few dates a month."

The massage—the best I have ever had—ends in an apotheosis of that nutritional mysticism that has been one of California's chief contributions to Western thought. A rigorous diet of raw, natural, unpolluted foods is the only road to Cosmic Consciousness. Heaven forbid that we should ever touch fish again, seeing the condition of our oceans! We're to get proteins exclusively from acidophilus yogurt, vegetables, and fruit, for nuts and seeds degenerate within a week out of their shells. If we insist on chicken a few times a year, it should be the organically fed kind found only at the most trustworthy health-food stores. As for cleansing: bodies as sensitive as mine can't tolerate anything harsher than a bar of puréed chestnuts, and the only proper remedy for my disastrously dry skin is a mixture of sunflower oil and white cider vinegar.

She admonishes me to return to the more perfect body I'd enjoyed in an earlier incarnation. And leaves me sentenced to smell like a jar of salad dressing, dolefully wondering where I can find a turkey pristine enough for my family's Thanksgiving.

• • •

This aseptic exhortation is fairly typical of others I hear during my week's stay at The Ashram. Stripped of the cosmetic frills of traditional fat farms or beauty spas, as stringent as its masseuse's diet, The Ashram's schedule speaks for itself: 6:00 A.M., wake-up and yoga session; 7:00, breakfast of orange juice and herb infusion; 8:00 to 10:00, arduous uphill hiking in the Santa Monica Mountains; 11:00 to 12:00, exercise with equipment; 12:00 to 1:00 P.M., water exercises in the pool; 1:00, lunch (consisting of a piece of fruit with an occasional dollop of cottage cheese) followed by rest; 3:00, calisthenics to music; 4:00 to 6:00, jogging and more uphill hiking before another yoga session and a scant dinner of raw greens. The diet is vegetarian for reasons of purification rather than of caloric intake. A staff doctor adjusts the more strenuous portions of The Ashram's schedule to each individual's medical condition. Salt, coffee, tea, nicotine, and any other stimulants are taboo. Personal clothes are frowned upon, sweat-suit uniforms are de rigeur. The most redoubtable aspect of this Spartan retreat is the truth machine that greets each of the six visitors who check into The Ashram this Sunday afternoon: a

By Francine du Plessix Gray

SS CULT

—and still wonders what "super health" really means

cardiovascular ergometer stress test, performed on a Swedish bicycle device unique of its kind in this country, assesses one's "biological age" by measuring oxygen intake and by registering the heartbeat through a cardiometer.

We set off every morning in the superb sage-filled mountains in our obligatory Ashram uniforms, sun visors, and baggy sweat suits, making us look like a Scandinavian version of *One Flew over the Cuckoo's Nest.* The sixty-one-year-old Retired Executive (so I shall call him) has clocked in at the biological age of seventy-seven, puffs up each hill like a wounded rhinoceros and has to be assigned a flat stretch of road of his own. The intermediate hiking group, ranging in age from twenty-five to forty-seven, is composed of a Successful Businesswoman, a Beautiful Companion, a young Ski Instructor, and myself—all more concerned with fitness than with weight and clocked in more or less at passport age. We are vastly superseded by a fifty-three-year-old male—the Mogul—to whom Ashram technology has assigned the exhilarating age of twenty-five and who runs up the steepest hills with the élan of a British colonel chasing Mau Mau in the Kenyan bush. What violence has the Retired Executive wrought to make his body fifty-two years older than that of a man only eight years his junior? These ominous numerals obsess intermediate hikers to the point of obliterating any hunger pangs, lead us to inquire into every biographical detail of our positive and negative role models. Alas, nothing novel to further our own longevity, their biographies could have been drawn by every dietary and fitness expert from Gayelord Hauser to James Fixx: Retired Executive has recently kicked a three-cocktail, five-thousand-calorie, four-pack-a-day habit and exercises little beyond an occasional foray on the golf course. Mogul is fueled by thirty years of tournament squash, soccer teaming, teetotaling, and periodic fasts on juices or water. We are thus forced to live for a week with these two fables for the Age of the Body, with a virtuoso at the art of perfect health and a victim of slothful abundance.

• • •

Throughout these exertions, I retain my initial distrust of the Exercise Élite that is beginning to rule our country. As I relimber my fractured leg in yoga, flex hamstrings in agonizing calisthenics taught by a marvelously despotic body-cultist named Maxi, improve cardiovascular capacity in Lassie Ahern's ebullient dance class and in my first disciplined bouts of jogging. I wonder to what degree I'll allow myself to be affected by the novel fascisms of Super Health. Might not we be entering a new era of I'm Fitter Than Thou élitism, a dictatorship of the *Übermensch* jock? The nation's health-food stores, with their increasingly intimidating arrays of sweetener-free toothpaste and salt-free pet foods, might as well be run by my fanatic masseuse.

According to *New York* magazine, Dr. Gallup recently noted that 47 percent of the *entire American population* participates in some form of *daily* exercise, double the number of a decade ago. A solemn self-righteousness gleams from the eyes of dinner partners who announce that they have increased their jogging stints to ten miles a day. Harvard professors write learned papers about the process of cognitive dissociation among long-distance runners, who in turn testify about the "mystic self-awareness" they achieve during marathons. The high priest of running, Dr. Thaddeus Kostrubala, asserts that the present revolution in bodily awareness has brought about the most important behavioral change in Western man, equal to "the Crusades and the inception of dental hygiene." And here at The Ashram, I am the only spa virgin, the most bodily retarded member of the community. Retired Executive has sampled every health farm in the country (including the Mayo Clinic) with no notable or lasting results and is booked for four more spas before year's end. The gentle Ski Instructor saves pennies from her modest income throughout the year to sample a new health-conditioning resort every summer. The Successful Businesswoman is making her fifth retreat at The Ashram and cheerfully follows its grueling exercise schedule throughout a week of fasting exclusively on herb infusions. Our role-model Mogul quiets any complaints at the scantily garnished dinner table by pridefully describing the water fasts he's enjoyed in Switzerland, Great Britain, and Germany. And the Mogul's Beautiful Companion, a slender and radiant forty-one clocked in at thirty-seven, seems in a haze about why she's come here in the first place. ("I know that fitness is in," she keeps complaining, "but I already felt so well *last* week.") Finally, there is The Ashram staff itself, a conclave of exuberant, swift-footed chocolate-skinned blonds who exude a cheer and a vitality as ceaseless as the California sunshine and look like the first all-woman team training to climb Annapurna.

Their yoga postures are as supple as

(Continued on page 395)

> *"I was a virtuoso at the art of cheating and lying to my body"*

Symbol of the color explosion, the excitement in texture...above, the jolt of orange with grape...in lustrous satin...the light all-over quilting. To slide over a grape angora sweater, a satin skirt. By Krizia. Jacket, about $450; skirt, about $ both in silk satin by Cugnasca/The Ideacomo Group. Sweater, about $ in angora/rayon. Bergdorf Goodman; Claire Pearone, Neiman-Marcus. For all out glamour, opposite...André Laug's maribou bubble jacket...in cyclamen. Here over his matching silk jacquard blouse, wrapped in tiny pleats, his narrow wool pants. Or...think of it over a narrow black dress...even if you never thought you were a maribou type. Silk by Taroni/The Ideacomo Group, wool by Cugnasca/The Ideacomo Group. Turnout, about $2000. At Elizabeth Arden Salons: Nan Duskin; Martha, Palm Beach and Bal Harbour; Holt Renfrew of Canada. On these and the following four pages: hair, Jean-Marc Maniatis; makeup, Arden's new. These pages photographed in Paris at The Hotel Prince de Galles. Beauty Note: Makeup in the same vibrant color mood as these clothes...The Wild Berry Face from Elizabeth Arden's Fresh Picked Berries Collection.

Your "must-have...one of the new evening jackets. Not just for cover, for pulling a look together...but for the color, the texture, the ornamentation...because they're so beautiful this year!

Jackets

...THE IRRESISTIBLE FORCE AT NIGHT



JACKETS...THE IRRESISTIBLE FORCE AT NIGHT

Slide-Lea skirt above , one thin weightless layer of crepe de Chine in a small cream, black and ruby print. The new 3/4 length, and backless slip dress to slip over it, own button halter and narrow crepe de Chine pants, over a long skin under a coat. By Marina Ferrari. At Fashion Silk (the International Group Turnout about $800. Henri Bender Jacobson's, Marshall Field, Leonard, Houston, Jack Taylor, La Costa, Beverly Hills. Photographed at The Hotel Prince de Galles, Paris. For many women the most "dressed" a jacket has to be opposite. Angelo Tarlazzi dress, sarcilean, bracelet, entered sparkled with gold sequins. So soft you tuck it into pants of garnet iridescent silk taffeta, blouse over an "out of control" tattered with cotton knit sweater about $395, pants about $295, shirt about $125. Bergdorf Goodman, Neiman-Marcus, Lina Lee, Beverly Hills. At The Theatre Des Champs-Elysees, Paris

Deborah Turbeville

The surprise of "military" ... in olive silk georgette, gold-trimmed ... with a gold net and Lurex camisole! By Gianni Versace, right, with his olive wool gabardine pants. Jacket, Bini/The Ideacomo Group. Turnout, about $550. Saks Fifth Avenue; Marshall Field. ... In a texture season ... the subtlety of smocking ... how pretty it is on pale copper satin! From Laura Biagiotti with, below, a matching scarf at the V-neck, a white georgette drawstring shirt, olive- and-copper plaid wool pants. Jacket, Canepa fabric; pants, Besson-Corisia. Both, The Ideacomo Group. Shirt, Artes, silk fabric. Jacket, about $435; shirt, about $435; pants, about ... Marsha, Neiman Marcus; Charles Gallay ... flower print ... olive, brown and orange ... satin jacquard, opposite. Over its own ... charmeuse shirt and pants ... only one of ... ny possibilities. Turnout by Basile, about ...0. Silk satin by D'Este/The Ideacomo Group. ... charmeuse by Overdrive, Barney's, NYC; ... Duskin; Hattie; Neiman-Marcus; Holt Ren- ... w of Canada. These six pages, accessory infor- ...tion, next-to last pages. The photographs here, ... The Hotel Prince de Galles, Paris.



JACKETS...THE IRRESISTIBLE FORCE AT NIGHT





Herb Ritts

Richard Gere

Suzanne Rand and

John Monteith

Sylvia Plachy

Anthony Dowell



Louis Péres

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People are talking about people...

Image building, a staple in the American public way of life, and the smooth pro, muted but positive **Jerry Rafshoon** approach to **President Jimmy** as leader. Meanwhile, back in the White House's East Wing, **Rosalynn C.**'s preserve, a quiet revolution: First Lady's staff ripped apart, reorganized; First Lady going more and more public. Scheduled for post-November elections: a Rosalynn Carter cross-country tour in aid of the elderly, the unemployed, the mentally ill....What's bigger than a two-bit piece and smaller than a fifty-cent coin? The new American dollar—not paper money, but metal. And on it, a woman! Maybe suffragette **Susan B. Anthony** or **Miss Liberty.** The candidates' list included: **Eleanor Roosevelt, Jackie Onassis, Elizabeth Taylor, Whistler's Mother....Diana Ross,** because she is her own gorgeous, grown-up, good actress self in this month's world-premiere movie musical *The Wiz.* Yes, Diana is Dorothy—not **Judy Garland**'s fourteen-year-old or even author **L. Frank Baum**'s, but thirty-four-year-old Diana's. This Dorothy is a school teacher who dreams true Oz dreams. "The minute I heard they weren't going to do it with a little girl, I knew I wanted to play it. Dorothy can be any girl in the world, any female, regardless of age or color. The story of *The Wiz* is really an inner journey for self-knowledge." Above: superstar Diana, as photographed by **Victor Skrebneski** in his out-this-month book, *Skrebneski Portraits: A Matter of Record.* Other starries: **Baryshnikov, Liza Minnelli, Bette Davis....**The startling rise in teenage pregnancies—more than a million a year, U.S.A.—and **Laura Huxley,** head of California-based Our Ultimate Investment, a foundation that is trying to help prevent pregnancies by showing nine- to fourteen-year-olds what it means to mother. "We give the youngsters the experience of being parents long before they should become parents," says Ms. Huxley. "Once they actually deal with toddlers for a two-hour stretch, many of the kids give up the idea of becoming premature mommies."...**Christina Onassis Kauzov** and Article 12 of *Fundamentals of Legislation of the USSR.. on Marriage*—which, in essence, says: any property or moneys that a husband or wife may possess before entering marriage remains his or her private property after marriage. Even in the USSR, they've heard of Greeks and gifts.. Dishy **Jacqueline Bisset**'s wonderful line in upcoming movie—*Who is Killing the Great Chefs of Europe?*—"Someone is killing the great chefs of Europe—and I'm the dessert!" ..The Architectural History Foundation and its far-seeing purpose: the publication of "important books in the field of architectural history and related subjects...design, landscape architecture, and urban planning...." Relevance: our deepening concern with environment—natural and man-made. Debut A.H.F. book: *On Domestic Architecture...Different Dwellings from the Meanest Hovel to the Most Ornate Palace* by Renaissance pundit, architectural vanguardist **Sebastiano Serlio**—a noble facsimile of the sixteenth-century original, introduced by modern scholars.



DIANA ROSS
School teacher with dreams

◀ **Anthony Dowell,** premier danseur of London's Royal Ballet, and his cross-Atlantic arabesque to join New York's post-**Baryshnikov** American Ballet Theatre. A virtuoso technician known for elegance, dazzler speed, and the grace to make it look easy, Dowell, as a dancer, relates more to English lyricism than to Russian war and peace. Now, he's entering his own Russian epic as ABT's newfound partner for **Natalia Makarova....**Young-guy, on-screen intoxicator **Richard Gere**—who, after one movie, *Looking for Mr Goodbar,* was touted as the 'seventies generation's replacement for old-guy actors **De Niro** and **Pacino.** This fall, Gere's thin-lipped, aquiline-nosed presence is taking over movie houses across the U.S. in just-out releases *Bloodbrothers* and *Days of Heaven....*Watch for **Monteith and Rand**—John and Suzanne. Their bright, fast-footed improvisations and cheery, hip humor have won them instant comparisons to early **Nichols and May,** have filled clubs, theaters, and are now bringing them an on-Broadway berth. Their two-year super-rise leaves them unfazed. What's in their future that they haven't done? Says Monteith: "Swim to Cuba."...Britisher **Quentin Crisp,** an acerb elderling whose startling, autobiographical *The Naked Civil Servant* became a brouhaha international TV hit and book bestseller because of its far-out-of-the-closet revelations, made poignant and/or hilarious by Crisp's immense dignity, honesty, wit. Now, he's one-man showing America. Says Crisp: "In an expanding universe, time is on the side of the outcast. Those who once inhabited the suburbs of human contempt find that without changing their address they eventually live in the metropolis."

SAINT LAURENT SPEAKS TO BARBARA ROSE ABOUT STYLE, ART, LOVE, POLITICS ...AND FASHION WITH A WINK

In the world of fashion, as much as in other areas of creativity, there are fewer and fewer outstanding figures whose style is powerful enough, distinguished and original enough, to articulate a consistent vision that may be perceived as an individual profile. For that reason, when Vogue suggested that I interview Yves Saint Laurent, I confess I was intrigued by the prospect of meeting someone who, at the very least, had transformed the appearance of contemporary women, if not our entire conception of high style.

So it was with a certain anticipation that I arrived at Saint Laurent's apartment, a converted carriage house off the court of an unpretentious middle-class apartment building, across the street from a working-class café. It was mid-July, and the Paris streets were steaming in an unusual heat wave. Upon entering the cool, dark foyer, however, I found myself in a different world; indeed, I felt, in a different century. The somber colors and tranquil silence were a sudden contrast to the noise and activity of the street. As I sat in the formal living room waiting, nothing was audible except for the sounds of birds outside in an enclosed garden visible through the row of high French windows that bordered the far wall of the large rectangular salon. The feeling of motionless perfection was palpable, as if time had stopped.

The room was furnished in an extraordinary manner. Extraordinary, that is, in its peculiar unexpected juxtaposition of objects taken from different cultures and periods that, nevertheless, displayed an absolutely coherent taste. Diverse textures, colors, forms, and objects were plucked out of their historical context and combined to create a sense of the utmost luxury and refinement. Except for discrete modern leather and suède couches, the furnishings were ancient Oriental, Art Nouveau, or Art Deco museum pieces. All had in common a perfection of handcraft, of elaborate surface detail combined with stylized, simplified design. The combination of sensuous Art Nouveau floral motifs with the strict geometry of Deco cubistic patterns, the shiny coldness of the polished lacquer and marble and ebony surfaces, contrasted with the warm tactile opulence of the soft Paisleys and animal skins covering the furniture, provided a consistent decorative counterpoint. Serpents coiled around a number of objects; and images of wild animals, tamed by the interpretation of sophisticated artisans into stylized and civilized decorative objects, were frozen in static poses around the room.

What sort of person contrived such surroundings? A connoisseur, yes, that was obvious from the Chinese court portraits flanking the fireplace. The love of art was also evidenced by the presence of the great wooden sculpture of a bird by Brancusi, placed in front of a mirror that permitted a simultaneous view of the whole sculpture. In its symmetry, this arrangement was highly formal. The Cubist sculpture was elevated not only on its own altar-like base, designed by Brancusi, but also enshrined high above the mantelpiece, as if ready to receive the silent solitary obeisance of its owner. On the other wood-paneled walls were paintings in dark, rich colors—exotic scenes set in Arabia or North Africa, or decadent scenes of ancient Rome—the type of salon classics popular in the late nineteenth century. Bronze sculptures of the same period, mainly of animals, were to be found on tables, along with other rare objects, including an opulent Art Nouveau lamp composed of a huge bronze snake poised to strike, gripping a translucent mother-of-pearl shell. In a corner stood a bowl of large, fresh orchids.

The Oriental objects seemed to reinforce the atmosphere of exquisite *fin de siècle* refinement and decadent luxury, an atmosphere in which Huysmans, Baudelaire, Redon, or Gustave Moreau would have felt comfortable. Yet at the same time, the room had a surprisingly contemporary feeling, perhaps because of the absence of the heavy cushioned upholstery or lugubrious drapery of the *fin de siècle*. Moreover, several dramatic objects introduced an energetic note of the primitive and the archaic, the wild and the savage, into this orchidaceous paradise of *luxe, calme, et volupté*. As I reflected on the subtlety of the mind that would perceive the relationship between a gigantic Ivory Coast sculpture of a bird that dominated one wall of the salon and Brancusi's Cubist carving over the mantel—obviously derived from such a primitive African prototype—Saint Laurent appeared.

I was prepared for his shyness and elegance, which are legendary, but not for his charm and consideration. It was obvious he did not delight in being interviewed, and that he searched for the precise words to convey his meaning.

Barbara Rose: *In your fall collection, you appear to be emphasizing precisely that which is becoming rare: appliqué, beading, embroidery—all that requires the human hand—as well as qualities of luxury and refinement that are disappearing along with craftsmanship.*

Yves Saint Laurent: The theme of qualities that are disappearing, of luxury that is disappearing, is very dear to me and, I think, to everyone who is sensitive to the fact that we are living through a transitional period. In a way, it is related to the theme of death—the death of an epoch—the decadence of an epoch that I was fortunate enough to know because I was of an age that *(Continued on page 403)*

Alexander Liberman

THE INTIMATE

yves

Vera Stravinsky: at ninety, vivacious, vital, beautiful, talented

EDITOR'S NOTE: *Robert Craft, conductor and writer, long a close friend and right hand of the great composer, Igor Stravinsky, has, with the collaboration of his widow Vera Stravinsky, compiled a documentary biography of Stravinsky: "Stravinsky in Pictures and Documents"—to be published by Simon and Schuster in November. Craft has won the Grand Prix du Disque and the Edison Prize for his recordings of modern music, and a special award from the American Academy of Arts and Letters for his books of criticism, the most recent of which is "Current Convictions" (Knopf, 1977).*

By Robert Craft

Anyone catching sight of Madame Vera Stravinsky as she emerges from her East Seventy-third Street apartment building will be curious about this elderly, slightly stooped, but regal and still beautiful woman, so different in manner and appearance from other passersby. But the striking picture that she presents is only one indication of her uniqueness, for this lady has spent most of her ninety years at the center of the life of music, ballet, the pictorial arts, and literature, fifty of them with the century's greatest composer. Moreover, she is an artist in her own right, increasingly and justly praised as a painter.

One of Mme Stravinsky's most prominent characteristics, in her daily life as well as in her art, is independence. Scornful of even the suggestion that shopkeepers, cooks, or friends could make her purchases for her, this robustly active nonagenarian makes her rounds on foot, unintimidated by the excesses of New York weather, hazards of traffic, and the mortal dangers posed by a high proportion of the other inhabitants. She selected her neighborhood because "I like to live near boutiques, as I did in Paris, and not be zoned the way you are in America." Her first destination might be the Caviarteria, where she is permitted to taste before she *(Continued)*

VERA, RIGHT, IN THE SALON OF HER NEW YORK APARTMENT, A JOYFUL BACKGROUND FOR A NOBLE LIFE FILLED WITH MUSIC, BOOKS, PAINTINGS, CLOSE FRIENDS, GREAT FOOD. LEFT: VERA IN A FAVORITE HAT.

Inge Morath

"La Belle RUSSE"

"Living with genius takes genius of another kind: Vera's is the unique ability to create contrapuntal balance"



LEFT: THE STRAVINSKYS IN NEW YORK, APRIL, 1948. RIGHT: VERA IN HER BEDROOM, WITH HER COMPLETED PAINTING, "FANTASTIC CITY," ON HER WORK TABLE

(Continued) buys, or the Madison Avenue market, where she likes to discuss *Prevention's* latest homeopathic therapies. Or she might be headed east on Seventy-second Street, for a routine checkup with her doctor, Henry Lax (Bartók's physician as well as Stravinsky's), who tells her that she is his healthiest patient. And it is true that she suffered no childhood diseases, no organic or functional disorders, has needed no operations, enjoys perfect hearing and vision as well as a good memory, and continues, as she has done all of her life, to smoke, drink, and eat rich foods, with only very brief interludes of abstinence and dieting.

"MY FAVORITE DINNER, IF I WERE VERY RICH, WOULD CONSIST OF:

- *Caviar blini, but the caviar must come fresh from the Caspian Sea.*
- *Zuppa di Pesce, flown from Harry's Bar.*
- *Ryabchik, or woodcock, from the Siberian woods, roasted and served in a special sour-cream sauce.*
- *For dessert: paskha—made by myself."*

"MY FAVORITE DINNER, IF I WERE QUITE POOR, WOULD BE:

- *Filet of herring.*
- *Hot boiled potatoes in sour cream, with thin slices of apples."*

Arriving in Paris from Russia in 1920, Mme Stravinsky, determined to earn her own livelihood, started out by creating artificial flowers, teaching others to do it, and developing this into a business. The first major event in her career in France was meeting Serge Diaghilev and Igor Stravinsky, and being chosen for the role of the Queen in the 1921 Ballets Russes revival of *The Sleeping Beauty*. She had been trained at the Nelidova Ballet School in Moscow, but did not wish to be a ballerina, and, after three months in the part, devoted herself to other interests.

Mme Stravinsky's main work in the 1920's was designing costumes for Diaghilev, whose confidante she became, and who, recognizing her additional talent for diplomacy, assigned her to revise Marie Laurençin's drawings for *Les Biches* and Georges Rouault's for *Le Fils Prodigue*. Her other accomplishments in this métier included substantial contributions to the wardrobes of *L'Histoire du Soldat* (for the Paris stage premiere, in 1924), *The Song of the Nightingale* (1925), and *The Firebird* (1926). Naturally, Mme Stravinsky also made costumes—as distinguished from mere dresses—for herself. "I design my own clothes," she says, "for the reason that I know better than anyone what I have to hide." At present, the sewing is done by Erminia, who comes every Sunday, while Mme Stravinsky's shoes, "*en soie*, because I do not like leather," are made during her annual stay in Venice. Many of her robes, as brightly colored as her paintings, never tailored and always feminine, are in *empire* style, with ribbons, flounces, drapes, puffed sleeves. Her jewelry is large and also self-designed, and she matches her outfits with turbans or headbands. As for stockings, she never wears them, not even during New York's arctic winters.

Another of Mme Stravinsky's talents is as a cook. She says that at times in the Crimea, in 1917, the only available ingredients were "an egg, a potato, and a loaf of peasant bread," but that these deprivations taught her to use her imagination. Not until Paris did she learn to prepare such Russian dishes as cutlets *pojarsky*, *raki* (crayfish), and *osetrina* (sturgeon), which, in addition to *cèpes à la bordelaise*, were Stravinsky's *(Continued on page 396)*

Inge Morath



TRADITION AND IMPROVISATION

EDITOR'S NOTE The d'Ornanos, Count and Countess Hubert and Isabelle, are a charmed couple they have energy, vitality, good looks, five beautiful children—and are prime movers in France's business and social worlds. Hubert is president of a new worldwide venture: Sisley, botanical beauty products. Here, Paul Mathias, a close friend of the family and former U.S. correspondent for "Paris Match," tells about country life, d'Ornano style, at "La Renaudiere," their farms-and-woodland family place south of Paris.

By Paul Mathias

August is family month at "La Renaudière."

Isabelle and Hubert d'Ornano generally close the "Paris season" with an informal small dinner party at their splendid Paris residence; President Giscard D'Estaing and the First Lady were among the sixteen guests this year. Then, the last week of July, off the d'Ornanos go to their country house for the summer season, "to spend five weeks with the children, a week for each one," says Isabelle, laughingly. The children: two boys—Philippe, thirteen; Marc, twelve; and three girls—Elisabeth, ten; Laeticia, eight; and Christine, five. School ends in June and the children travel *(Continued)*

1. Isabelle d'Ornano in living room of "La Renaudière," the family's country place. 2. Oldest d'Ornano son, Philippe. 3. Front of converted hunting lodge, from central courtyard. 4. Living room—where children and adults can be together, still enjoy their own worlds. 5. Library was living room of lodge, has thickest walls so windows are uncurtained for maximum light. Rug was specially woven to match colors of wall fabric; large nineteenth-century French engravings of Amazon women on horseback by de Dreux are d'Ornano favorites. Red-leather cock-fighting chairs were Isabelle's special find. English Early Regency table is piled with favorite books, newspapers, magazines.

The Library: romantic, cozy family room,

Horst

FRENCH COUNTRY LIVING

Extraordinaire

A REMODELED HUNTING LODGE COMBINES BEST OF PAST AND PRESENT FOR FAMILY JOYS OF THE HUBERT D'ORNANO'S

inspired by the rich floral paintings of Odilon Redon

FRENCH EXTRAORDINAIRE

The Salon: Imagination combines loved

objects to create an atmosphere of charm, warmth, family tradition

(Continued) in July. Philippe went to the Gettys in California for a month, Marc and Elisabeth went to England, and the two small ones went with Nanny to the country.

"La Renaudière" is a lovely eighteenth-century house — a restructured shooting lodge on the d'Ornanos' five-thousand-acre estate inherited by Hubert from his uncle. The d'Ornanos preferred to "arrange" the lodge to suit their needs, with the help of Isabelle's uncle, noted Danish architect Mogens Twede, rather than live in the beautiful château which also came with the property. Ten years ago, they gave the château to the state. The house, like the Paris apartment, has a very Polish, Central European flavor, reflecting great warmth, imagination, verve, generosity of spirit — because the d'Ornanos, very French for centuries, had three Polish marriages in the last one hundred and fifty years. Philippe d'Ornano, Napoleon's aide-de-camp, the third *maréchal* of the family, married the ravishing Marie Walewska, Napoleon's mistress. Hubert's father, Count d'Ornano, married Elisabeth Michalska; and, finally, Hubert married Isabelle Potocka.

So — the country is France, the house is French, the language is French, but the children's smiles are Polish, the mood is fantasy, and there is a warm family breeze blowing from 7:00 A.M. to 10:00 P.M. *(Continued)*



2



3



4

1 In the living room, a mix of prints: tiger, flower, tapestry, paisley, plus hunting trophies, Isabelle's photos of family and friends, all work together because they reflect the d'Ornano's life. Isabelle's deft touch. Straw matting on floor is scattered with bear, tiger and zebra-skin rugs. Sheer gauze curtains dress windows without blocking light. 2 Hubert d'Ornano with sons Philippe, Marc, at entrance to "La Renaudière" courtyard, next to bronze foxes, symbol of the estate. 3 Living-room mantelpiece, with an Oudry painting above, portrait of Isabelle by Macarron to the left. Prints representing Polish shooting scenes add to Central European flavor. 4 Isabelle.

Horst

FRENCH EXTRAORDINAIRE

Winter Garden: A landscape

(Continued) It's August at "La Renaudière," and Hubert goes stalking into the woods (game birds, wild boar that must be thinned out because they ruin the farmers' crops)—then back home for a family breakfast at eight. For the young, the day starts when the horses are saddled at nine. Summer for them is riding, swimming, playing, having friends to stay—and then, there are excursions in the woods. When it's not raining,. life centers around the pool, which is in back of the garden—and the trees, some two hundred yards from the house. Lunch—self-service beside the pool: two or three kinds of salads, cold cuts, cheese, and fruit—arrives by jeep exactly at 1:00 P.M. The buffet is set and the jeep and butler leave. A last dip, a shower, a dry shirt, and a cheerful meal around two round tables; white wine or rosé for the adults, cider or water for the children, with a little chocolate or candy at the end.

But summer or not, Hubert works. He has his "office hours" even at "La Renaudière." Back from riding at ten, he spends two hours with the manager who runs the farms and the woods, and then has his Paris office on the phone. Because, besides being a gentleman farmer and an excellent sportsman, Hubert d'Ornano is first of all a brilliant businessman. And Isabelle, who is number five on the current "Best Dressed" list, is also active in Sisley, their new business: At "La Renaudière," she dresses the easy way: jodhpurs in the morning, jeans for the woods, peasant skirts for the garden, and invariably, long *(Continued on page 396)*

The "Winter Garden" dining room, built to connect former lodge and farmhouse, gives the feeling of outdoor eating, indoors. Two round tables, one long one allow for great flexibility of seating arrangements. Louis XVI painted chairs are leather covered. 1. Plates with animal scenes were specially designed for "La Renaudière," cloths are Porthault. 2. Hubert and Isabelle ready to go shooting. 3. Two round tables seat ten to twelve, while 4., long table is used for serving. In winter, this room is like a solarium. At Christmas time, strings of tiny lights in trees directly outside add nighttime sparkle and warmth.

Horst



architect-inspired vision of an indoor/outdoor room for family dining—a garden for all seasons

The Bedroom: Silence and relaxation in a gay, bright


2


1




3

4

5

1. Master bedroom under the eaves of what was once the attic. Same fabric is used everywhere to unify the space, minimize the irregular shape of walls and ceiling. Ceramic tiled bench was specially made by Parisian artisans, holds favorite knickknacks, photographs. Above it, a papier-mâché mirror Isabelle found on New York's Third Avenue. 2. Entrance hall—mud room—place to display additional hunting trophies, to stash guns, muddy boots after riding, a tramp in the woods. 3. Large terrace connects back of living room and "Winter Garden." Fuschias in terra-cotta or ceramic pots bloom everywhere. They, along with flowering shrubs that surround the terrace, wild flowers gathered from field and forest, and yellow English Mermaid roses that flourish from May to November all over the farmhouse walls, fill the rooms with "flowers without gardening." 4. View of "Winter Garden" from terrace. 5. One of six guest bedrooms in guesthouse. At least eight different fabrics were used together for a cheerful, welcoming effect. Breakfast is usually served in the bedrooms, but before a morning shoot, everyone gathers to feast in the "Winter Garden." Good food is very important at the d'Ornano's, and Isabelle is an accomplished cook. For some of her prize recipes, especially those dishes that are favorites at "La Renaudière," see Table of Contents.

environment of improvised elegance

Horst

1. WONDERFUL COLOR: "SHERRY"-TINTED FOX

THIS YEAR THE BEST FURS YET



2. DYED CROSS FOX—HIGH CONTRAST

On these eight pages, the whole new range of fur dressing—the way the treatments, the shapes, the style come together for the most spectacular furs ever!

1. When Viola Sylbert set out to dye a fox coat, she consulted hair color experts at Clairol. The result: a warm reddish-brown, "natural" because fox (like hair) is a mix of different shades that give the color depth, richness. For Alixandre, about $7,000. Nan Duskin; Claire Pearone; Bonwit Teller, Chicago; Lou Lattimore. **Beauty Note**... The "natural" accessory for fur: fragrance—with all the allure, the enveloping warmth of the best fur coats this year. The connection runs throughout these pages, starting here with Calandre by Paco Rabanne. 2. The enhancement that the best kind of dyeing brings to fur: the heightened markings of a cross fox jacket. Natural Furs, about $3,500. Leaf's, New Rochelle, NY; Diutsh Furs, Boston; Furs by Gartenhaus, Chevy Chase, Maryland; Furs by Weiss, Beechwood, Ohio; Holt Renfrew of Canada. **Beauty Note**...For believers in the Saint Laurent magic—"Y," his heady fragrance. Hair, these pages, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Fashion and accessory information, next to last pages.

Stan Malinowski

THE BEST FURS YET

Sportive coats with the lushness, the allure of long-haired fur

1. The kind of length and shape – big, squared-off – that shows off real quality in skins...in the darkest, most shadowy silver fox. Grosvenor of Canada at Bonwit Teller, NYC and Chicago, about $16,500. **Beauty Note** The point is that a fragrance – like Lauren by Ralph Lauren – brings to fur! 2. Coyote coming into its own – surprising, gutsy in its natural beauty – in a hacking coat...oversized and long for the maximum warmth and coziness. Christian Dior Furs, New York, about $6,500. Christian Dior Furs, NYC; Blum's Vogue, Chicago; Balliet's, Sakowitz; Holt Renfrew of Canada. **Beauty Note** A sportive fragrance – Diorella. 3. Taking off: Tanuki, in answer to the clamor for raccoon, in a double-breasted ¾ coat. Oscar de la Renta for Ken Wagner. Wagner Fur. About $5,500. Kaufmann's; Higbee's; Bonwit Teller, Chicago; Swanson's on the Plaza; Bullock's. 18k-gold earrings by Angela Cummings of Tiffany. Hair, here and the next four pages, Marc Pipino of Pipino-Buccheri Salon. Makeup, Rex and George Newell. Fashion and accessory information, next to last pages.

1. THE ALL-OUT GLAMOUR OF SILVER FOX



Stan Malinowski

SPECIAL REPORT

WHAT'S HAPPENED TO FUR

A look at all the changes in attitude, in style

What's happened to fur is, in a word, fashion. "The economy has improved, people are more prosperous and more interested in luxury," says Lewis Wheeler, president of Maximilian. "With fashion, fur stopped being serious and stodgy and became imaginative and fun."

In 1948: A forty-five-year-old woman goes to her neighborhood furrier for a mink coat. He shows her a bundle of skins that will be made into the "classic" coat shape—loose, unfitted, with three flares in the back, a notch collar, and raglan sleeves. Her husband writes a check for $4,200.

In 1958: A forty-five-year-old woman goes to her neighborhood furrier for a mink coat. He shows her a bundle of skins to be made into the "classic" shape. Her husband writes a check for $4,200.

In 1968: A forty-five-year-old woman goes to her neighborhood furrier for a mink coat. Same story: the bundle of skins to be made into the "classic" shape. Same price: $4,200. The husband writes the check. (The two women above are still wearing their coats.)

In 1978: A thirty-year-old woman goes to a department store for a mink coat. The fit is narrow, like a Chesterfield—the shape of the year's best cloth coats. The price: $10,000. Another coat catches her eye—a ribbed muskrat jacket dyed a pale shade of rose, imported from Italy, for $15,000. She charges both coats. She will pay for them herself. Her husband, if she is married, is nowhere to be seen.

Price is, at first glance, the most dramatic of the recent changes in the fur industry and, since the supply of skins remains fairly constant year after year, changes in price directly reflect changes in demand. This year, the

(Continued on page 373)

THE BEST FURS YET



1. THE COAT OF THE YEAR—THE CHESTERFIELD—IN SABLE!

The new leaner line of a coat—in the silkiest furs

1. Sable with a strong fashion statement: squared shoulders, notched and rounded lapels, the dash of a man's overcoat. About $20,000. From Maximilian, New York. **Beauty Note**...The dash of a new French fragrance—Capucci's Parce Que. Just what you need with sable. 2. Natural Finnish raccoon coat, notch-collared—the news is the narrowness! From Christie Bros., New York, Atlanta. About $8,000. Coat, also at Handmoor, Chicago; Godchaux's; Swanson's on the Plaza; Neusteters. **Beauty Note**...The fun of flirting with a man's fragrance—like Polo, by Ralph Lauren. Fashion and accessory information, next to last pages.

Stan Malinowski



2" IN RACCOON: THE MOST STREAMLINED SHAPE

WHAT'S HAPPENED TO FUR

(Continued) demand for furs is overwhelming, outstripping any recent year and rivaling the $520 million record set in 1943, when hard goods were scarce because of the war and people with money to spend bought a fur instead of a refrigerator. This year the industry will do an estimated billion dollars' worth of business, up from last year's $600 million thanks to inflation and runaway demand. Fashion has ushered in the biggest growth era the industry has ever seen.

Ready-to-wear designers had been introduced to fur as early as 1963, when Laurence Kaye began his collaboration with Dior, and Alixandre, with Norell, Givenchy, and Trigère. Now, in response to the growing need for a new image, nearly every manufacturer large enough to commission a "big-name" designer did. "I felt we were running out of customers," Ken Wagner, president of Wagner Fur, says. "How many basic fur coats could we sell to middle-aged women?"

The ready-to-wear designer brought a fresh approach to fur—combining a certain irreverence, a refusal to treat the skin as "sacred," with naïveté about the "limits" already set by tradition. Viola Sylbert, designer for Alixandre, recalls her start in the business in 1970: "I was a total novice. I could distinguish one fur from another, but I had very little knowledge of how the different skins had to be worked. So I approached it as if I were doing a ready-to-wear coat collection, starting with color and fit. I had a hell of a time—it was absolutely incongruous to a furrier that a fur coat should fit the body, that small people should continue to look small in fur coats, rather than like snowmen." Sylbert and other designers, like Geoffrey Beene and Kasper, began approaching fur as fabric—with special texture interest, added glamour—but as fabric to be draped, cut, and worked

(Continued on page 409)

THE BEST FURS YET

The new fur excitement—textures and colors, more dash

1. The all-new allure of mink in a ¾ cardigan that reverses, brown/beige to beige/white. Grosvenor of Canada, of Norka dyed mink. About $12,500. Bonwit Teller, NYC and Chicago; Kramer's Furs, New Haven, Connecticut; Roberts Neustadter, Boston; Saks-Jandel; Alaskan Fur Company, Kansas City, Missouri; Frost Bros.; Meyer Epstein Furs, London, Ontario.

2. The height of "ornamental" fur: Oscar de la Renta's crocheted mink jacket, edged in wool. For Ken Wagner, Wagner Fur. About $2,700. Bergdorf Goodman; Higbee's; Dittrich Furs, Detroit; Bonwit Teller, Chicago; Alaskan Fur Company, Kansas City, Missouri; Bullock's.

Beauty Note...The same spirit in a scent Oscar de la Renta.

3. Geoffrey Beene's reversible beige corduroy/sheared dyed beaver jacket with all the ease—the dash—of a stadium coat. For HBA, about $3,300. Lord & Taylor; Nan Duskin; Saks-Jandel; I. Magnin; Holt Renfrew of Canada. 18k-gold earrings, Angela Cummings of Tiffany.

4. The feathering, the markings—the style! of YSL's knit-edged badger blouson. Yves Saint Laurent Furs, about $3,500. Bergdorf Goodman; Saks-Jandel; Blum's Vogue, Chicago; Neiman-Marcus; I. Magnin.

5. Only from Fendi: the "audacity" to dye a fox jacket deep deep violet! About $16,000. Bergdorf Goodman; Saks-Jandel; Bonwit Teller, Chicago; Neiman-Marcus; I. Magnin; Holt Renfrew of Canada. **Beauty Note** . . . Marvelous fragrance to wear—Lagerfeld's Chloé. Fashion and accessory information, next to last pages.

1. MINK: TINTED, STRIPED...REVERSIBLE!

2. MOST UNEXPECTED: CROCHETED MINK

3. SHEARED BEAVER/CORDUROY—AS "CASUAL" AS FUR COMES

5. OUTRAGEOUS! FOX DYED VIOLET

4. TEXTURE INTEREST—THE LOOK OF FEATHERED BADGER

Malinowski

found: the best working clothes

If you work—if you have to be dressed for day every day—the clothes on these eight pages are the clothes you're looking for

The point about all the clothes here: they do what working clothes should do—give you a look that's pulled together, "business-like"—without losing any of the attractiveness and femininity you always want. You won't see any pinstriped uniforms or suits-with-vests; you won't see an "expert's" idea of what a woman should wear to an office. Instead—you'll see clothes with a lot of dash and style...and you'll see a lot of answers....

The way a suit organizes a working day—the built-in polish, the total look—is the way Mary McFadden's suit-of-pieces works, *left*. With a lot more charm in the mix of textures and colors, the soft-but-narrow line—her unconstructed chamois jacket, thin grey silk gauze blouse, bias skirt in taupe bouclé mohair wrapped in wine suède. (Chamoiselle suède by W. Pearce & Brothers; silk gauze by Sormani; bouclé mohair by Franetta.) About $2,270. At Martha; Nan Duskin; Saks-Jandel; Maison Blanche; Cathryns of Memphis; Hattie; Neiman-Marcus .... Shown "at work" in the New York offices of the American Cancer Society. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Accessories, next to last pages. *Beauty Note* ...To organize your beauty life: makeup that does double duty. The news of Clinique's Almost Black Eye-Shading pencil-shadow-and-liner in a real lead-pencil-color color. More color in the new Plummy Brown shade of Colour Rub for an all-over glow. And Clinique's Aromatics Elixir—fragrance always works!

Duane Michals



Duane Michals

found: the best working clothes

A softer – narrower! – take on working classics, *left:* Gianni Versace' beige tweed jacket (about $357), cream silk blouse (about $278 beige wool gabardine skirt (about $170). Saks Fifth Avenue. Ha Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. ...Fastest way to get a look together, *inset left,* start with a dress. From Miss O by Oscar de la Renta, a brown-and-tan chall check – belted, sleeves rolled, with the added pulling together of a matching scarf. Of rayon (KBC). About $120. Elizabeth Arden Salons; Jacobson's; Joseph Magnin; Liberty House, Hawaii. Hair and makeup, Rick Gillette. Photographed at Rapoport Printing, NYC ...Perfect definition of a suit now, *this page* – unmatched-but-related pieces, interesting textures, *polish.* Geoffrey Beene's soft-jacket in double-faced navy corduroy (DeBall) over a belted brown suède gilet (Alfredo Motta), navy-and-taupe silk jacquard blouse (Gandini), beige wool gabardine wrap skirt (Tessil Union). About $1,770. Bergdorf Goodman; Wanamaker's; John Baldwin; Higbee's; Balliet's; Dayton's; Frederick & Nelson; Liberty House, Hawaii. Hair, John Sahag makeup, George Newell. Background, the Ex Libris bookstore, NYC Accessories, next to last pages.

found: the best working clothes

[illegible] over a manila cashmere wrap sweater, a covert side-slit skirt in a brown-y color he calls "kasha." Jacket, Ken Berman fabric, about $190; sweater, about $150; skirt, Marzotto wool, about $100. Lord & Taylor; Rich's; Hudson's; Swanson's on the Plaza; Famous-Barr; I. Magnin. Photographed at The American Cancer Society, NYC....Key to the individual look...the color mix, the play of pattern. Schrader Sport combines, *above*, an olive herringbone wool jacket, olive-and-beetroot checked wool skirt, a celadon-colored polyester crêpe de Chine shirt. Jacket, F. W. Tipper fabric, about $118; skirt, F. W. Tipper wool tweed , about $56; shirt, DeMarco fabric, about $38. Lord & Taylor; Hecht, Baltimore, Washington D.C.; Marshall Field; Jackson Graves; Bullock's, Sherman Oaks. Photographed at E. F. Hutton & Co., NYC. Both pages: hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Accessory information, next to last pages.





Duane Michals

found: the best working clothes

All the style and finish [illegible] *opposite*, and still the ease of pieces-dressing. Kasper's rich-textured mushroom/brown/grey jacket, wrap skirt in camel/brown/grey check, with a nubby knit pullover and crêpe de Chine blouse in taffy. For J.L. Sport. Wool/acrylic jacket, about $120. Wool blend skirt, about $92. Wool sweater, about $100. Blouse, of polyester, about $72. Lord & Taylor; Halle's; Jacobson's; Jackson Graves; The Carriage Shop, Dallas; May D&F. Hair, Marc Pipino of Pipino-Buccheri Salon; makeup, George Newell. Photographed at International Flavors and Fragrances, NYC.

If you like to dress in pants, the perfect base for a working wardrobe, *this page*, Oscar de la Renta's soft-tailored wool tweed jacket, wool gabardine trousers, with a silk blouse in a small, pretty brush-stroked print – all in shades of taupe. About $570. Elizabeth Arden Salons; Jacobson's; L.S. Ayres, Swanson's on the Plaza; Balliet's; Neiman-Marcus. Hair and makeup, Rick Gillette. Background, WNEW-TV newsroom, NYC. Accessories, next to last pages.

YOUR BO

Beautiful bones, framework of a finely carved face, a proudly carried body. Incredibly strong, withstanding pressures of pounds, yet sometimes so frail as to snap under trivial stress. Bones are light, only about one-fifth of body weight.

Bone is not only the framework and mover of the body but also serves as a storehouse. Bone material is half mineral; the rest, equal parts of a protein-like substance called collagen and water.

Your skeleton, an elegant structure, is a dynamic, complex organ, source of vital functions. Bone constantly builds up, breaks down, responds to daily diet and to physical activity. Bones demand both exercise and weight-bearing; without these, bones will lose mineral, soften, and break.

In these pages: eating for healthy bones, care of the injured bone, early steps toward lifelong skeletal strength, new hope for those who have mineral-loss fractures.

EAT FOR HEALTHY BONES

Now is the time for you to stop menopausal osteoporosis—whether you are a teenager, twenty, forty, or a great aunt. If you are young, you can take steps to prevent the disease; if you are older, and even if you are already osteoporotic, you can be helped.

Osteoporosis is disability caused by washing out of bone material; thinning and weakening until a crush fracture takes place in the spine, until a thighbone breaks under slight strain.

In the United States, an estimated twelve million women have osteoporosis; the typical patient is a small elderly woman, whose slight skeleton becomes depleted of mineral sooner than the heavier bones of larger people. Women weighing less than 120 pounds develop osteoporosis at twice the rate of those women weighing more than 140 pounds.

Osteoporosis has also been found in children between the ages of eight and sixteen, in young adults of both sexes, in men between thirty and forty-five, and, of course, fairly frequently in elderly men. And it can be a threat to women of any age who have their ovaries surgically removed, cutting off their body's estrogen supply.

Another important type of osteoporosis is that seen in immobilized people. These include paralyzed patients, people in casts and traction following accidents, some stroke patients. And a special class includes astronauts under conditions of weightlessness.

Osteoporosis gives no early warning signals. The disease commonly is identified only *after* a thinned bone collapses, usually bringing with it severe pain and disability that eventu-

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ARTHRITIS: BIGGEST BONE ENEMY

Arthritis, the inflammation and destruction of joints and their connective tissues, oldest known chronic ailment, made prehistoric man groan with backache two million years ago. Today, its name covers nearly one hundred separate diseases, affecting more than thirty million people in the United States.

Of the many types of arthritis, five major forms are the most widespread. Each is distinct, may arise from different causes, require different treatment. None should be accepted as an unfortunate fate and endured without medical treatment.

● *Rheumatoid arthritis* is most serious, most painful, most crippling. It not only attacks joints but can involve lungs, skin, blood vessels, muscles, spleen, heart, eyes. It strikes three times as many women as men, tragically, often in their twenties. It is associated with an abnormal blood protein named "rheumatoid factor." Medical science is vigorously pursuing hereditary clues to the disease.

Signs of rheumatoid arthritis, or RA, are fatigue, stiff muscles, loss of appetite and weight, clammy hands and feet. Joints hurt and swell, nodules may appear beneath skin.

Cause or causes of RA are unknown. Sometimes its first

(Continued on page 402)

EXERCISE FOR BONE STRENGTH

Can physical activity actually make bones strong? You bet it can, said Grant Gwinup, M.D., professor of medicine, division of endocrinology and metabolism, University of California, Irvine, School of Medicine.

"The human body is built for hard work. To keep rebuilding and maintaining strength, bones must have stress. In the developed countries of the world, including our own nation, we tend to avoid stress as much as we possibly can. Instead of walking, we ride around in cars, which even have power steering to save effort. We don't push up our garage doors; we push a button instead. This mechanized way of living has contributed to bad bone conditions.

"America has an alarming rate of bone-wasting disease; the combined result, I believe, of inactivity and excessive use of high-protein foods such as meat, which, for some reason, we think of as 'strengthening.' Protein produces acid that tends to leach some calcium out of the bones.

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HOW BONES BREAK—AND MEND

Bones can fracture; sometimes, it seems, easily, though in reality a strong force or impact is needed. Physicians "reduce" a fracture, meaning they return the broken parts to proper position for healing. Nature joins the parts and remodels the bone, growing new bone substance to repair the damage.

What's important to know about bone fractures and what, if anything, can one do to avoid unnecessary risk of breaking a bone? We asked Marcus J. Stewart, M.D., clinical professor of orthopedic surgery at University of Tennessee's Center for the Health Sciences in Memphis and president of the American Orthopedic Society for Sports Medicine.

"First, I want to stress the relative seriousness of different bone fractures," said Dr. Stewart. "In children, a broken bone in an arm or leg seldom requires surgery; and, even though the bone can look quite deformed, the child will remodel it and grow it back straight. What's serious, when it happens to a child, is any joint injury. This is because there are growth centers called epiphyses at the ends of long bones; and if, for example, just half of the epiphysis is injured, the ankle, knee, elbow, or wrist may grow crooked. Bone breaks around the joints in children must be very critically examined and accurately reduced. Any joint injury that might involve fracture should

NES

BY MELVA WEBER

BE GOOD TO YOUR BACKBONE

There are seventy-five million painful backs in the United States, according to the Arthritis Foundation. If yours is one of them and if, like many others', your pain is caused by abuse, misuse, and poor posture, follow these rules by Bernard Jacobs, M.D., of New York's Hospital for Special Surgery and professor of orthopedics at Cornell University Medical School:

- Stay out of soft, low chairs and deep couches; rising from them is a hazard. Use a hard chair and rest your spine against its back.
- Stand with your lower back flattened, not arched. When you work standing up, put one foot on a footrest. Never bend over straight-legged; bend your knees. High heels will strain your back more than moderate heels. Totally flat shoes are bad, too.
- When lifting, bend your knees and use your leg muscles. Hold heavy objects close to the body. If you have a weak back, avoid sudden moves, don't lift objects over your head.
- Safest, best exercise for the benefit of your back are those that develop abdominal muscles.
- Get a hard seat and backrest for your car. Sit close enough to the wheel so legs are not fully extended when you work the pedals. Best car seat for the spine: the one in the orthopedically designed Volvo.

SURGERY AND THE PERFECT MEND: A CASE HISTORY

Amelia, twenty-eight, was brought to the hospital following an auto crash, with severe leg injuries. She had a fractured left femur (hip), and a compound comminuted fracture of the right tibia (main supporting bone of the lower leg), which meant that broken bones penetrated the flesh and part of the bone was broken into many pieces. This open fracture so shattered the shinbone that several inches of it were lost: an injury that in past times would have necessitated amputation of the limb or leaving it severely shortened or deformed.

Amelia's injuries formerly would have meant many months of hospitalization, traction, body cast, and multiple operations during several hospital stays. But, at the medical center where she was taken, the orthopedic surgical team achieved basic repairs in only one hospitalization.

Surgeons inserted large metal pins through the intact bone above and below the multiple fracture of Amelia's right lower leg; four pins crosswise just above the ankle; four more, also crosswise, below the knee. The leg lay in an open external frame to which the pins were secured, allowing surgeons to maneuver the broken bone pieces into place, and to maintain the correct leg length, also allowing surgical access to the big open wound in front for cleansing and for the coming microsurgery. The framework, called a Hoffman apparatus, would soon allow Amelia to get out of bed and on crutches, keeping her knee moving and getting needed activity, while still keeping the bone pieces in perfect alignment for correct healing.

Amelia needed a major bone, blood-vessel, and skin graft to replace the destroyed tissues of her right lower leg. Surgeons decided to implant a large piece of the fibula (the secondary bone of the lower leg) from her opposite leg, along with its overlying skin and subcutaneous tissue. This free composite graft was placed and sutured under a microscope. Using incredibly fine sutures, the microsurgeon connected the many tiny blood vessels of the graft into the right leg tissues so blood supply and nerve function would continue.

Meanwhile, the left hip fracture was being repaired by internal fixation, or inserting a rod through the long bone's center. In earlier years, this required a large surgical incision so the surgeon could actually see and work at the fracture site. For Amelia, the rod was inserted through a small incision in the uninjured tissue farther down near the knee, while surgeons could see to put it into place through the use of an image-intensifying fluoroscopic viewer.

As soon as initial bone healing had taken place, therapists had Amelia up and around, at first on crutches. Exercise speeds bone healing.

In case Amelia's bones had not healed rapidly enough, the healing process would have been helped by electrical stimulation, a procedure based on the dramatic scientific discovery that imperceptible microcurrents can induce injured bone to speed up its rebuilding process. The electrical current would be applied through bone pins serving as electrodes; in some medical centers, the process is completely external, with current applied to the skin using induction coils.

Amelia will have scars, later may need skin grafting over the "donor site" of her left leg. But she will walk as before, bones straight, muscles intact.

get medical attention at once.

"This risk of impaired growth and development is not present after growing has ceased. When an adult breaks an arm or leg bone, the surgeon setting it is particularly attentive to three factors: First is the angulation, or the alignment of the broken bone; next is its rotation, whether it's in a twisted position; and next, the length of the bone, to insure the limb maintains its original length. Least important is the positioning, or placing the broken parts end to end, though many people think this is primary in setting a bone. To the surgeon, if alignment and rotation are good, and length is maintained, you'll get a good result; bone will remodel itself."

What about the use of metal plates, screws, and rods to reinforce broken bones?

"I'm a great believer in conservative treatment," said Dr. Stewart. "Of course, reinforcement—we call it internal fixation—is sometimes needed. Broken hips particularly need surgery for internal fixation. But for the majority of broken bones, the best approach is to manipulate the fracture properly and to put it in external fixation—that's the plaster cast or some other means of holding it in position—let it heal.

"Most important for the fracture patient to realize," said Dr. Stewart, "is that you can't hurry nature. If you break the femur,

(Continued on page 402)

TIPS

- Parathyroid hormone acts to move calcium out of the bones and into the circulation, but London physicians have found low doses of a synthetic form can improve bone formation in patients with primary osteoporosis. Increased bone turnover and increased absorption of both calcium and phosphorus were achieved in three out of four patients, researchers reported in "The Lancet."
- In Scotland, estrogen treatment after removal of ovaries gave dramatic results in enabling bones to retain mineral. Researchers at Glasgow's Western Infirmary reported that bone is lost rapidly during the three years following oophorectomy; but estrogen-treated patients gained bone mass steadily for three years, then leveled out at a bone-mineral level much higher than that of untreated women.
- Artificial shoulder joints can take extraordinary punishment, according to follow-up reports from implant surgery at Chicago's Michael Reese Hospital and Medical Center. Surgeons Melvin Post, Saul Haskell, and Michael Jablon reported that nine of their patients with metal shoulder joints put their implants through real abuse, including lacrosse and racquetball, mountain climbing, weight lifting, recoiling deer-hunting rifles, and injuries severe enough to fracture natural bones. The nine had racked up thirty major accidents during the follow-up period. Before their implant surgery, the patients had severe shoulder conditions from osteoarthritis, accidents, tumors, or radiation injury. Implants that were damaged in accidents were successfully replaced.

ALL ABOUT COATS

The biggest — most welcome — news this year: the news of coats. Real coats again everywhere. And now, when you're ready to shop for one, we've made it easy. On these pages, you'll find 14 of the season's best. All the new narrow, square-shoulder shapes — Chesterfield and wrap coats, shawl-collared and 3/4-length coats. *(Continued)*









1. Halston's luxurious wrap coat in the richest, brushed alpaca-and-wool tweed — lean, unlined, camel/ivory. $1,250. (Fabric by Agnona/The Ideacomo Group). Halston Made To Order, Olympic Towers, NYC. The silver-buckled belt, Elsa Peretti of Tiffany. . . . **2.** From John Anthony, the line — the shape — to look for now: his square-shoulder, narrow-falling Chesterfield in fawn-colored mohair/wool/nylon/acrylic. $790. (Draperies Sedanaises). Bonwit Teller; Woodward & Lothrop. . . . **3.** Casual take on the Chesterfield — from Don Sayres Signatures, in gutsy brown tweed. $270. Late Oct., Jackson Graves; Bullock's, Westwood; Liberty House, Hawaii. . . . **4.** Most all-around coat — newest length - Cuddlecoat's 3/4-length navy wool. $170. (Anglo fabric). Barney's, NYC; Kaufmann's; Garfinckel's; May D&F; I. Magnin; Frederick & Nelson. . . . **5.** Coat classic updated: Kasper's camel-hair polo coat — longer, trimmer, squared at the top. For J.L. Sport. $400. Lord & Taylor; Montaldo's; Halle's; Jacobson's. . . . **6.** Calvin Klein did a navy cashmere/wool coat with all the narrowness - the style! — everyone wants this year. $450. (Ullmann Fabrics). Garfinckel's; Halle's; Hudson's; Sakowitz. . . . **7.** The Chesterfield of Chesterfields — Saint Laurent's! Narrowest charcoal-grey wool, black velvet collar. $660. Saint Laurent Rive Gauche Boutique Femme, NYC; Kaufmann's; Halle's; L.S. Ayres; Dayton's; Sakowitz. All prices approximate. Fashion information, accessories, next to last pages.







Patrick Demarchelier

Coats that go from the most "dressed" day to the most casual outdoor dressing. In a range of soft fabrics: cashmere, mohair, alpaca, camel hair; a range of color; and a range of prices that starts below $200. The point is: there's a coat here for everyone. Pick a number and you pick a winner — it's as simple as that!

ALL ABOUT COATS















8. Cathy Hardwick's black cashmere wrap coat . . . the coziest! . . . around-the-clock. Amicale cashmere. $400. Bergdorf Goodman; Me and My Lady, Royal Oak, Michigan; Judy's, Los Angeles; I. Magnin. . . . **9.** Best bet in casual . . . Beene Bag's narrow, drop-shouldered beige wool . . . with enough dash and polish for "dressing up." $250. Bergdorf Goodman; Nan Duskin; Hudson's; Neusteters. . . . **10.** Nobody does knits like Missoni! The lean line . . . the grey/beige color mix . . . the terrific texture! $450. Saks Fifth Avenue. . . . **11.** The fur side . . . inside for warmth, for luxe . . . Perry Ellis' nutria-lined fly-front beige wool gabardine. $2,400. For Alixandre. Nan Duskin; Diana Parker, Kensington, Maryland; Claire Pearone; Holt Renfrew of Canada. . . . **12.** Versace's turn on the "trench" — beige wool twill with raglan sleeves, a small stand-up collar. It goes non-stop, season to season. $525. Saks Fifth Avenue. . . . **13.** Unbeatable shearling! From Donna Karan and Louis Dell'Olio. In tan, with a small collar, zip front. $900. For Anne Klein & Co. Saks Fifth Avenue, NYC; Kaufmann's; Montaldo's; Marshall Field. . . . **14.** The biggest coat of all! . . . but light, unlined. By Issey Miyake in olive-brown wool and mohair. $500. For Dianne B., NYC. All prices approximate. Fashion information, accessories, next to last pages. These four pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Mark Nahmias.

Patrick Demarchelier





VOGUE PATTERN 2027

VOGUE PATTERN 1988

On these four pages, the best looks of the season.
To sew, to wear, in this year's key fabrics—
thin thin suède, cashmere, silk—textures that define
the new shapes and pull all the pieces—the 3/4 coat,
jacket, narrower pants and soft tops—together.

WHAT YOU WANT MOST...

VOGUE PATTERN 7115
VOGUE PATTERN 7109

Opposite: The coat everyone wants — a boy's coat. Here, Calvin Klein's 3/4 length square-shoulder polo coat in camel cashmere over a silk shirt and narrower trousers, pleated and cuffed, in khaki wool gabardine. Coat, Vogue Pattern 2027. Cashmere to order at Maxine Fabrics, 417 Fifth Ave.,NYC 10016. Trousers, Vogue Pattern 1988, by Yves Saint Laurent. Wool, Anglo Fabrics. Available at Macy's, Herald Square, NYC; Marshall Field; Richard Brooks Fabrics, Dallas; Home Silk Shop, Los Angeles; Frederick & Nelson.

Near left: In a season of jackets — the best blouson — in thin chamois-color suède. With the same khaki trousers, *opposite*, and a slide-y pullover in Ancient Madder silk — think of a man's foulard for the texture and look of this fabric (it's everywhere this year and terrific with suède!). Jacket, Vogue Pattern 7115. Suède, John Flynn & Sons. Available at Tandy Leather Co., Fort Worth, Texas. Pullover, Very Easy Vogue Pattern 7109. Silk, D'Este distributed by Dony Silks. Available at The Singer Company, Rockefeller Center, NYC. Accessory and pattern details, next to last pages.

SEWING TIPS:

Coat: We shortened to 3/4 length, dropping pockets and back vent proportionately. Jacket: We deleted drawstring, turned hem 2", stitched two rows to form casing and inserted elastic.

TIPS FOR SEWING SUEDE:

Take pattern with you when buying suède to determine size and number of skins needed. Use thinnest straight pins available, catching only top of skin, and observe nap shading. Do not backstitch — tie or glue thread ends. Neckline and front facings are interfaced with Stitch Witchery. Button holes should be bound or hand sewn.



Above: More suède . . . thin-thinner-thinnest! In putty-color, a V-neck blouse shaped by the body, worn over a shirt and tucked into gabardine trousers. Blouse, Very Easy Vogue Pattern 1878, by Calvin Klein. Suède, John Flynn & Sons. At Tandy Leather Co., Fort Worth, Texas. For trousers, see previous page. *Opposite:* The pants of the year! — all-narrowed, suède — they go day/night. Here, with Saint Laurent's soft shirt in Ancient Madder silk and a high, bare sandal — perfect for casual evenings. Pants, Vogue Pattern 2027, by Calvin Klein. Suède, John Flynn & Sons. At Tandy Leather Co., Fort Worth, Texas. Shirt, Vogue Pattern 1988. Silk, D'Este distributed by Dony Silks. Available at The Singer Company, Rockefeller Center, NYC. These four pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, Sandra Linter. Accessory information and pattern details, next to last pages.

SEWING TIPS:

Blouse: We lengthened sleeves and straightened side seams as much as possible. Pants: Narrow and taper pants leg to 9" on the fold.





VOGUE PATTERN 1988

VOGUE PATTERN 2027

Andrea Blanch

wines

Bordeaux: non-stop good drinking until the year 2000

By Barbara Ensrud

After a summer of mostly white wines, it's good to come back to the ruddy warmth of reds. When I think red, I think Bordeaux. Though my most dramatic and extravagant is Côte d'Or of Burgundy, I consistently derive the greatest pleasure—admittedly of a quieter sort—from Bordeaux. I remember in particular a Château Palmer 1955 that was so stunningly pretty, as the wines of Margaux often are—so intoxicatingly fragrant with waves of delicate scent—first violets, then black currants, then violets again—that I quite forgot my roast leg of spring lamb, and it grew stone cold as I sat. None of us spoke for a while, in fact, and none of us has forgotten how transported we were by each sip and inhalation.

Elegantly understated, suavely sensuous, elusively complex, these are some of the words used to describe a fine Bordeaux. Not that one need stop there—quite often, these wines show dash and verve, the nervy style of a well-bred racehorse. They can be astonishingly long-lived. A friend recently dined at Château Mouton with Baron Phillippe de Rothschild. "The most memorable wine of the evening," he recalled, "was over seventy years old, the 1907 Château Mouton-Rothschild." Nor is it unheard of for Bordeaux of great vintages to last a hundred years. The 1870 Château Lafite is purportedly alive and well; more than that is difficult to say. The 1806 Château Lafite brought the highest price ever paid for a single bottle of wine at Heublein's wine auction a couple of years ago: $14,000. No one knows for sure if it is sound—it would be foolish to open it and find out.

Bordeaux normally needs a minimum of ten years to begin to show the classic elegance and finesse they are known for. In great vintages, such as 1961 and 1975, they need considerably more. Many feel that the '61s still have quite a way to go. Most of the 1966s still have hearts of darkness and may need a good five years to come around. The 1967s are at their peak now and the 1964s (particularly the glorious Château Latour) and 1962s are holding nicely, but should be consumed before they lose their charm; some have already faded.

The trouble with these ten-year-olds-and-over is that they are no longer available for the most part, except in the private cellars of savvy oenophiles or in better restaurants around the country. If you weren't around to stash them away yourself, with luck there is a savant in the family who did. Failing such *bonne chance,* watch for these vintages on restaurant wine lists and snap them up if the price is right, which it should be since they were probably purchased before the great price spirals of the 1970s.

In fact, these wines will probably continue to edge upward. According to Michael Aaron of Sherry-Lehmann in New York, travelers to France coming back to the States "are quite amazed to find prices here lower than they are in Bordeaux." So, what can you buy to drink now? Only wines of this decade are available in quantity and consumers are gobbling them up pretty fast, despite prices that are already high and show no signs of coming down. This is the time to buy the 1975s, although drinking them now is pretty much out of the question. These "caged beasts" will incite poets to rhyme when they finally reach the perfection they now promise, but it will take ten to

> "Drink some now, and try to keep your hands off the rest"

fifteen years for the best of them. Both the 1970 and '71s need roughly half that time (a few of the '70s are beginning to be drinkable now). Some people, of course, like to drink them on the youngish side, when they have more punch than prettiness. To have the best of both worlds, buy a case, drink some now, and try to keep your hands off the rest. By 1990 or so, you can congratulate yourself on the wisdom and forethought you displayed in 1978.

With few exceptions, the 1972s were pretty mediocre (La Mission Haut-Brion, such an exception, is more generous than most and quite fine for drinking now) and mostly overpriced. That brings us to the '73s and '74s, two relatively light vintages that are drinkable right now. The 1974s are something of a surprise. Six months ago, they were tight and closed, particularly for what was considered such a light vintage. Many people wondered if they would ever loosen up. Some wine merchants didn't buy any. They got burned with high prices on the '72s and '73s and decided to skip this vintage. Those who did buy 1974, however, can be glad. They are starting to show very well, as a recent tasting in Beverly Hills convincingly demonstrated. Twelve leading Bordeaux from 1974, including such top growths as Cheval Blanc, Haut-Brion, Latour, Mouton-Rothschild, and Lafite, were lined up (backlit by the lights of Hollywood gleaming below) by host Dennis Overstreet. The hit of the evening was Château Haut-Brion, the leading château of the Graves district. It was chewy and full-bodied, superbly balanced, and had the most assertive aroma of all, faintly minty and most intriguing.

The other first growths—Latour, Lafite, and Mouton—are still a bit reticent, virginal as yet, but with strong hints of the grace and charm they will show in another two years. Quite delightful also, especially for drinking right now, were the 1974 Léoville-Las-Cases and Château Beychevelle, both mellow with the ruby-red fruit that characterizes Saint-Juliens. Both are around $10 a bottle. I would also recommend two 1974s from Saint-Estèphe (northernmost commune of the Médoc), Château Montrose, and Château Calon-Segur, a bit more tannic than the Saint-Julien wines but the extra vigor makes them lively and appealing. Their $7.50 price tag (approximated) is more appealing, too.

Interestingly enough, we all felt the 1974s were not quite as light as they were touted to be earlier. Though most show drinkability at this stage, they have enough substance and depth to develop further with more bottle age. It appears that 1974 has turned into a most useful vintage for drinking while we await the 1970s and 1971s to mature.

The 1973 vintage was similarly light but, overall, I found it to be rather spotty in terms of quality. Some of the wines are pretty thin and lack the stuffing to improve very much. Two strong exceptions, however, are Château Pontet-Canet, a Pauillac, and Château Lafon-Rochet of Saint-Estèphe, both owned by Guy Tesseron, a cognac merchant who purchased the two châteaux about ten years ago.

Monsieur Guy and his son Alfred have taken great pains with Lafon-Rochet to restore it to its former status. And so they have. Its depth and complexity are far beyond most of the 1973s. The fruit is full, its flavor gently swathed in oak. Château Pontet-Canet is the largest among the vineyards of the 1855 classification and has consistently maintained a high degree of quality. The 1973 is no exception. Its deep color and rich flavors, reminiscent of the ripe dark berries of midsummer, make me want to keep it on hand all winter—a shot of bottled sunshine to ward off the chill. The wines sell for $6.29 and $6.99 respectively.

The wines of 1976 have not arrived here yet, but the vintage was a good one, a little less exalted, perhaps, than 1975, but the wines will be ready to drink sooner. You might like to reserve some cases now. "We bought heavily into the '76s," said Cedric Martin of Martin Wine Cellar in New Orleans, as did most of the better wine merchants in metropolitan centers.

The Bordeaux of the 1970s are a bit of a mixed bag, but a little careful buying will insure a constant supply of good drinking—till the end of the century. ▽

FITNESS CULT

(Continued from page 345)

Indian gurus. They have not touched fish or fowl for a decade. They have the thigh muscles and the cardiovascular capacities of marathon winners. Their philosophy is a blend of pop-Orientalia and Teutonic health cult which is vintage California. They mutter tenderly about the possibility of perfecting the body for a better incarnation in the later life, of purifying it to the point where our spirit won't even need a body anymore. The Body-Perfect Movement has given these Amazons the chutzpah to sermonize that *they* are normal, that we are *subnormal,* and that we can catch up with them at any age. Catharina Hedberg, the radiant Swedish doctor who's The Ashram's director and medical supervisor, regales us with accounts of the highs she's experienced while hiking during her forty-day water fasts. Kristin Olson, a blithesome Teutonic counterpart of Barbra Streisand, is adept at prescribing mixtures of beet, cucumber, and celery juice that can help combat any disease from anemia to pleurisy. Helene Eberle, an ebullient M.A. in psychology, runs The Ashram with such medico-religious fervor that no inmate is allowed to be disturbed during any exercise routine. ("He's in pool class," I hear her say when the Mogul receives one of his numerous phone calls. "Muscle-toning water exercise," she replies cheerfully to the caller left wondering what this noted athlete can still be learning in a pool.)

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The Ashram seems to have acquired its curious blend of exuberance and back-to-nature rigor from its founder, Dr. Anne-Marie Bennstrom, who remains the community's Grey Eminence. When she came to this continent from Sweden two decades ago, Bennstrom had gone to live alone in the Guatemalan jungle for six months to test her survival powers. She had fed on wild roots and greens, armed only with her passport, a sleeping bag, and a short knife. She had recently graduated from medical school in Stockholm. Her ideal had been to practice preventive medicine, but she could find no adequate institutional structures in which to work. So Bennstrom had gone into the health and calisthenics business, running a noted spa in Escondido, California—The Golden Door—before going on to found The Ashram in 1974. She's brilliant, beautiful, magnetic, shrewd, skilled at being photographed with the Hollywood stars whose bodies she's been conditioning for many years. She's also an accomplished yogi who now spends several months of the year in India "to steep in that country's spirituality."

Within an hour of her first appearance at The Ashram (she makes two or three unannounced, mercurial visits a week at mealtime), Bennstrom expounds on the guiding principles of the retreat she has founded: the sometimes grueling physical exertion is meant to be part of a fight-for-survival experience that can awaken a heightened mind awareness. Yet she doesn't believe in "disciplining" the body or in struggling to give up bad habits, a conflict which only produces frustration and anger; we must manage to have habits give *us* up. "Any human organism can be conditioned by a proper environment to have bad habits leave it, and The Ashram is such an environment." The Ashram is not only a place to condition and purify the body but one that can help to restore "the broken connections between our inner selves and Nature." In Bennstrom's mystique, as in that of many of the 'seventies body cultists, the expansion of bodily faculties is earnestly trusted to bring about a heightening of spiritual awareness.

Bennstrom also expounds on the nutritional principles that dictate The Ashram diet, many of which contradict traditional theories of "balanced meals." The rejuvenative effects of medically supervised fasting, she believes, are not enough appreciated in the United States. Partial and even total fasting is most effective when combined with exercise. The proper use of proteins contained in raw vegetables, nuts, and fruits make fish, meat, or fowl superfluous. Why should we need more animal protein than the multitude of herbivorous mammals grazing about our planet? Vegetables and fruits are best synthesized if served at different meals: Ashram's lunches consist of fruit, whose glucose can be burned off during the afternoon's exercise periods; raw vegetables are reserved for supper.

• • •

Throughout its six-day sojourn, my graduating class of July 8 tolerated the Bennstrom regime with varying degrees of ease

"We feel so well that we'll do anything to feel even better"

and discomfort. The staff dosed us with minerals and vitamins (potassium, calcium lactate, hydrochloric acid) which relieved the severe muscle aches predicted for woeful Wednesday, and allowed us to do knee bends on terrific Thursday with almost painless thighs. During hikes, the Successful Businesswoman chattered tirelessly about her travels right through the sixth day of her herb-tea fast: "Calcutta was the pits, but I had a fabulous time there . . . in Delhi, you can get facials, leg waxes, massages, and pedicures for a quarter of the price in the United States." The Retired Executive had many hot flashes, admitted that The Ashram was the first institution that had ever been able to cajole him into eating raw greens and, early in the session, booked himself to return three months hence. The Ski Instructor felt little hunger, already being vegetarian, but grievously missed her German Shepherd. The inevitable pecking order of jealousy that surfaces in all such groups was mostly directed at me since I was the only one forbidden to lose weight, and I feasted on avocado and banana frappés, while others sipped on celery juice. There was considerable discussion of bowel movements, which become rarer under conditions of scant diet and high exertion. I was startlingly devoid of any longing for my old habits—wine, cigarettes—but craved items which I never touch at home, such as chocolate-chip cookies. The Mogul fasted a great deal on juices, staring self-righteously at our dinner yogurt. I decided in mid-week that the polluted, flaccid mortal hulk of the Retired Executive contained a much more pristine spirit than the Mogul's meticulously muscled and purified flesh; and that whatever benefits the Exercise Élite brings to American health, its body-beautiful soul-beautiful theories could be scrapped. The Successful Businesswoman often hiked alongside me, fascinated to meet someone who had never been to a spa before. "Here, in California," she explained, "we feel so *well* that we'll do anything to feel even *better*."

Ah, yes, we sure were in California. The day before we ended our retreat, the Mogul announced that he was buying a new business the next morning and had to be in downtown Beverly Hills at 9:30 A.M. to sign the contract. Could we skip yoga and start hiking at 7:00 A.M. so that he could get to his meeting on time? Our schedule was duly rearranged. Our twenty-five-year-old-at-fifty-three role model jogged most of the way across the glorious Topanga Canyon, which juts into Sunset Boulevard and took a car to his place of appointment, at which (still attired in his running outfit) he signed some papers and bought a new film company. There was some symbol of longevity in his sprint which left the group all the more elated, at week's end, with the Bennstrom conditioning technique.

The young Ski Instructor faced her season in Aspen with six pounds off and the best muscle tone ever. She had also received "fantastic spiritual content" from The Ashram, she announced, and was readier than ever to quietly stay home and read instead of "going out just for the sake of going."

The Beautiful Companion finally admitted that she felt *even* healthier than she'd felt the previous week, and talked longingly of her Martinis, which she modeled on the ones at Harry's Bar in Venice. Ah, that frosted glass, that olive. . . .

"Snappy poo!" the Successful Businesswoman exclaimed when the Retired Executive and the Mogul came down to their last breakfast of champions (orange juice, vitamins, herb infusions). They were cheerfully holding out their pants' waists to exhibit their new silhouettes. Each of them had shed fourteen pounds in their six-day stay—one to help himself survive; the other, I surmise, to shine even more radiantly as a superstar in the Age of the Body.

The day before the session ended, I read an interview with another high priest of fitness, Dr. George Sheehan. He used to attend Sunday Mass every week, but has found such a "rebirth" in the cult of running, such a realization of his "human potential," that he now "keeps his Sabbath by jogging in Central Park." I found this noted jock's comments to be as self-righteous as they were blasphemous.

My fractured leg at last restored to health, mini-addictions handily overcome, feeling as fit as a fiddling yogi, I still faced one problem as I left The Ashram: could I bring home some of its discipline without being tainted by the fanaticism which the cult of super-health is urging upon us?

St. Francis of Assisi was fond of referring to our mortal body as "Brother Ass." He reminds us that a good measure of ambivalence is necessary to make our cult of fitness tolerable. To sacralize Brother Ass may turn out to be as scandalous as to do violence to it. ▽

VERA STRAVINSKY

(Continued from page 358)

favorites. And not until Hollywood, with its Farmers Market, did her talents as a chef flourish to the highest degree. There, the composer and his wife grew lemons, avocados, and their own vegetables, and, until the neighbors objected, also raised chickens. Some Los Angeles musicians will remember after-concert buffets and her incomparable risottos and bouillabaisse. Madame Stravinsky still prepares at least one meal a week and she makes delicious *kulebiaka* and *shchi*. Russians say *"Shchi da kasha pishcha nasha"* ("Cabbage and kasha is our food"), but her Jamaican cook disapproved—"Cabbage is not for ladies"—as he did of the *Blutwurst* which she procures at Bloomingdale's and at a delicatessen on Second Avenue.

At 7:00 A.M., Mme Stravinsky makes her own breakfast: a croissant, or bagel, and coffee. She then goes to her studio, which had been her husband's, for three or four hours of painting, and begins work just as he did, by criticizing and making changes in that of the previous day. To a California art teacher who once told her that a painter must first visualize the forms that he plans to represent, she said that *her* method was "to put a spot of color on an empty space and to let my fantasy develop the picture." Fantasy is the *sine qua non* of her life, and to those who protest their own lack of it, her advice is to start a collection. "Fantasy is poetry," she says, and she reads Pushkin, Akhmatova, or other Russians almost every day, and, though more rarely, German, French, and English poets, all in the original languages, as well as, in the case of certain poems by Mandelstam, in the original manuscripts, which she preserves in a souvenir album of her years in the Crimea and the Caucasus. Poetry inspires her paintings, and some of them incorporate lines and even whole stanzas from Mayakovsky and Kuzmin.

Mme Stravinsky believes that not only her art but also her temperament is "romantic," and that the first mark of this is her independence. She has always resented authority, and still avoids navy blue because her governesses were required to wear it. In her Moscow boarding school, she cut study hours to go to the theater, and selected a radical modern piece by Alexander Scriabin to play at her graduation piano recital. What was truly scandalous conduct for a well-bred, well-educated young lady, however, was to act in the Kamerny Theater, and, even worse, to become, as she did in 1915, a cinema star. And as if this were not enough, she abandoned an early, conventional marriage, and eloped with the celebrated artist Serge Sudeikin, exchanging a sheltered, bourgeois life in Moscow for a bohemian one in St. Petersburg, among poets, painters, and musicians. Sudeikin discovered her talent as a painter and helped to organize her first exhibition in Yalta in 1918.

If Mme Stravinsky's descriptions of her adventures in the Russian Revolution convey the exhilaration but not the dangers of those years, one of the reasons is that she had had almost no experience of fear. "As a child, I was frightened only once, from reading the Brothers Grimm, after which I had a nightmare: I was so afraid going from Yalta to Batum on a small boat in a violent storm, until I lifted the tarpaulin that was protecting me and saw a bright star." The mast was broken and the Sudeikins lives were rudderless, but the next two years, in Tiflis and Baku, were happy ones. "I learned that poverty stimulates the imagination," Mme Stravinsky asserts, and, whatever the truth of this, she is convinced that "I could lead a simple life again." Yet, it is more certain that she also enjoys luxuries, though not those associated with the formality and the absence of spontaneity that she deplores in New York social life.

"Truly scandalous conduct for a well-bred, well-educated young lady was to act in the Kamerny Theater . . . and later to become a cinema star"

Knowing more about Igor Stravinsky than anyone else, his widow is constantly being asked about him. To the inevitable question concerning his most striking characteristics, she answers, "His logical mind and his originality. 'An artist must follow rules,' he used to say, 'but he must find the rules himself.' If I complained that I had run out of ideas, he would answer, 'Idleness is a sin; the Muse comes when she sees that you are already making an effort.' He would also say that when he started to compose, he was never certain *what* he was going to do but always certain of what he *wanted* to do. I like the description of Stravinsky by Ludmila Pitoëff who danced the Princess in the first performance of *L'Histoire du Soldat:* 'His curiosity was so great that he animated everyone around him. God preserves the child in saints and in geniuses—like Stravinsky.'" When asked about the "great people" she has known, Mme Stravinsky answers: "I knew only one."

Even the closest friends of Igor and Vera Stravinsky sometimes found it difficult to comprehend how two such different individuals could have such a harmonious marriage. The explanation is that it was really a contrapuntal one. If he could be explosive, and would have been happy surrounded by servants, much as in pre-emancipation Russia, she was always unruffled, and abhorred the very idea of having anyone do anything for her. Deeper disparities existed, but did not lead to conflict. Thus, while Stravinsky was dogmatic in religious matters, his widow is "religious *à ma façon*, and I think that to repeat the same prayers bores God." Does she believe in perdition? "No," she says, "only in forgiveness."

Vera Stravinsky's ninetieth year has been the most productive in her life. She has painted some of her best pictures, has had a highly successful exhibition in London, and has published a book, *Fantastic Cities and Other Paintings* (Godine Press). She has also worked on the translation of her diaries of the Russian Revolution, and collaborated on *Stravinsky in Pictures and Documents* (Simon and Schuster), to appear in honor of her ninetieth birthday. (Another, unexpected homage was paid to her recently when the band leading the Puerto Rican Day parade paused to play the finale of *The Firebird* in front of her Fifth Avenue window.) Mme Stravinsky partly attributes her full and fascinating life to her birth on Christmas (which had been her mother's birthday as well). May her enchanted life continue, for this "thoroughgoing *belle Russe,*" as Thomas Mann wrote in his diary almost thirty-five years ago, "radiates the most likable of human qualities." ▽

D'ORNANO FAMILY LIFE

(Continued from page 365)

colorful cotton dresses in the evening. She finds shorts unattractive in the country. No jewels either: sometimes a single chain or two at dinner.

Dinner, in the "Jardin d'Hiver," an entirely glass-covered rotunda filled with big plants, is at 7:00 P.M. sharp—a very rare thing in France—so that even Christine, the youngest, always may be at table with the others and join in a cheerful, easygoing, rather noisy togetherness, when everyone tells his side of the story of the day's happenings. The setting sun adds a touch of shine to the happy faces. At night, food at the d'Ornanos' is more elaborate than the luncheon menu: very often, soufflés that Isabelle loves, before the meat or fish, and homemade fruit pies.

After dinner, three living rooms light up and one is literally absorbed into the very personal d'Ornano decor and atmosphere: garden furniture and Louis XVI armchairs, Victorian settees and comfortable sofas side by side, big and small tables covered with magazines, *objets d'art*, vases full of flowers, green plants, walls covered with animal paintings or drawings or family pictures, a very few trophies, and innumerable frames filled with color photos and memorabilia—the whole in seeming disorder with ten different kinds of fabrics on furniture, walls, floors, but everything finally fitting together.

There is noise; but when Hubert says something, the children listen. They are free but never too fresh. Hubert doesn't ever need to raise his voice; the children look at him, listen to him, trust him. There is an immediate feeling of family life, where everything is discussed and explained in simple natural ways. Good manners still exist and coexist happily with the constantly cheerful and smiling approach that Isabelle radiates. Friends come and go during the summer. They all leave with the feeling that elegance and family life have meaning at "La Renaudière." ▽

FALL BEAUTY REPORT

(Continued from page 342)

makeup should have built-in skin care. I don't think it is going as far as to have a single product do it all. But products will have multiple benefits, multiple usage. I think that is the way for the future."

"And, of course," says Joseph F. Ronchetti, president of Elizabeth Arden, "you have only to look at all the people who are into outdoor sports and exercise to see that, with so much more exposure, there is a need for much more protection—and new kinds of skin care for the body. We have to deal with the sun in a way that allows us to maximize our exposure without damaging our skin." And, like Mr. Chaney, Mr. Ronchetti feels "this whole area is going to be amazing in the future because of the new awareness of the body."

● **With the demand for performance, there is a noticeable shift away from "instant"**—toward products that involve an entirely different time frame. "The idea of speed is no longer as important as efficacy and 'tell me the truth' and 'what does it really do?' " says Mr. Lauder. "The old story is: in two seconds flat, you can do this and this and this. Well, that just doesn't sell anymore. You now have to be able to say, 'This is what it does . . . it's got A, B, C, and D—and A does this, and B does this, and C does this, and so on—and it works!' The way we do with Polished Performance and Swiss Performing Extract."

Everyone cites Elizabeth Arden's new Visible Difference Special-Moisture Formula for BodyCare as a perfect example of this trend. It must be used regularly for fourteen days—the length of time needed for new cells to work their way up to the surface of the skin. Only then is improvement fully evident. And from a look at the sales—which every company seems to have been watching like the Dow Jones average—it is clear that people do not care if it takes fourteen days . . . just so long as it does what it says it will. And there you have the modern definition of quality: something that really does work!

Some regimes have an even longer timespan. Orlane's B-21 treatment regimen works on an eight-week cycle. Stendhal's Recette Merveilleuse, described as "a deeply revitalizing treatment for the skin," does *its* good through the combined efforts of two sets of ampules, used on alternate days for three weeks, twice a year.

Ampules, incidentally, are something you will be seeing more and more of—they are the rage in Europe and are en route here from Paris in various bioactivated forms—Stendhal's, Ingrid Millet's, Beatrice Braun's. The Stendhal ampules are bioactivated with sea urchin extract (*corail d'oursin*)—an indication of another trend in European cosmetic research: laboratories are greedily tapping the sea's bounty. Everything from Algemarin's sea algae and minerals to Perle de Caviar.

Earlier this year, Princess Marcella Borghese brought out her Catalyste skin care regime for women whose skin is very dry. And here again, the time cycle—twenty-eight days in this case, because the cell turnover rate for face and throat is longer than for the body—is vital. It's a whole new skin game, in fact, involving five treatment products formulated to work synergistically—in combinations which vary according to individual skin needs.

● **Individual is a key word in skin care today.** The one-to-one attention a woman receives counts for more than ever before. And it is certainly pivotal in the Catalyste regime. Not only does the Catalyste consultant keep a complete cosmetic dossier on each woman's special skin needs, but a private phone at the counter means advice is never more than a call away. "Cosmetics is now a very specialized business," as Mr. Ledes points out, "an *individual* one. Each product category is different. Every woman is different. And the individual approach is where treatment is going. It's actually where treatment has been right along. But, it is going much, much further now."

● **If individual is one key word in skin care, "European" is another.** "One of the things involved here is authority," says Mr. Kamerschen. "You look at the European lines, and they all do a very large percentage of their business in treatment. They have always tended to emphasize that. And as American women are becoming more aware of skin care, they increasingly understand that their skin, like their whole body, has to be treated well in order to look good." From here it is one short jump to a relatively new development in the skin-care world: mini-salons and mini-spas in department stores.

Orlane believes in this approach entirely, according to Rolf Warner, the executive vice president of the firm in this country. "We have about sixty Instituts de Beauté right now in stores across the country—all of them patterned after the main one in Paris." Lancôme, too, has mini department-store salons and is branching out wherever Bloomingdale's does. "We've spent a great deal of time and money training our people," says Jean Caste, president of Cosmair, the parent company for L'Oréal and Lancôme in this country. "We have an international training center in Paris, and in many other countries as well. We have one here. We prefer this kind of approach." Lancaster is another company that feels this way—they are bringing the fresh Bavarian air of their European beauty farms to the cosmetic departments of stores. And Payot, too, offers European expertise: special little treatment rooms in stores for a chance to go over skin needs, and makeup, too, in a very special private and personal way.

The European approach zeroes in on specific products for specific areas. "Some of our biggest items are in this category—eye creams, throat creams, bust creams, and so forth," says Mr. Warner. Again, think total: head to toe. Self-awareness is expressed as much at the cosmetic counter these days as in any mind/body therapy class.

Just the sound of the French words has a certain mystique: Dior's new Hydra-Dior skin-care line of "Lait démaquillant," "Lotion de fraicheur tonique," and "Base protectrice." Or Chanel's complete "Ligne équilibre." Or Rubinstein's new "Existence emulsion poly-active pour le jour," made in France. Or a product like Orlane's brand-new "Rafermilane Buste."

Swiss formulas have their own mystique—look at Estée Lauder's Swiss Performing Extract (you might almost say it was Estée Lauder who put Switzerland on the skin-care map!). One new product this season is Dorothy Gray's Penetrating Skin Supplement Swiss Creme Formula. And from Dr.

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FALL BEAUTY REPORT

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Niehans' famous clinic, La Prairie, in Clarens, come cosmetic preparations that contain the same kind of fresh embryonic cells (from sheep placenta) that his method of cellular therapy is based on . . . heralding what may become the next European rage—topical cellular therapy!

● **Research is the third, and most vital, word for any woman buying skin-care products today.** "There is definitely a stronger desire for research," says Mr. Woolard. "We make all our own products—we are one of the very few companies in the world that do. And we feel that women are more interested in research now—but, of course, only if it brings them benefits: colors that do not fade, mascara that stays put, lipsticks that do not dry the lips, fragrances that last as long as they should."

Shiseido, one of the few other cosmetic companies that make all their own products is also very strong on research. And this month, they are coming out with a new treatment cream, Revitalizing Cream, which moisturizes in a way not possible until now. "There are," explains Andrew Philip, executive vice president of Shiseido Cosmetics (America), Ltd., "two types of emulsion: water in oil and oil in water. Oil in water is technically superior as a moisturizing formula but has always been too greasy and unstable in the past. Now Shiseido has developed a patented gel emulsification technique that makes the product sheer, greaseless, and stable . . . without losing any of the special moisturizing properties." The cost of all this research and development comes high: $85 for just over an ounce of Revitalizing Cream—which makes it the most expensive cream around.

"Our new Polished Performance liquid makeup does four extraordinary things," says Evelyn Lauder. "These are scientific claims nobody ever would have thought about ten years ago. But the trend has changed, and you really have to make it worth a woman's while to spend $17.50 on a new makeup base. You have to deliver a lot. Polished Performance does—it has an anti-pollution barrier to protect the skin against pollutants in the air. It helps oxygen uptake—which is most important. It has a sunscreen. *And* it has a patented moisturizer. We feel we really are giving today's intelligent customer just what she is demanding—real performance." Performance, again!

Carol Phillips, executive vice president of Clinique, feels much the same way about the consumer's right and need to see and to feel results from any cosmetic product she buys. "Clinique," she says, "is based on making daily skin care as simple as possible, involving as few products as possible—so that, no matter what your habit threshold is, you can easily take good care of your skin. But we recognize the need for booster products to step up skin improvement day after day. Clinique's new subskin cream is a dramatic example of the new scientific creativity that is going into products to boost skin improvement beyond the point where it once plateaued. And, at this very moment, we have on the front burner two products that have great possibilities for making improvement a continuing process, with no upper limits with regard to results."

Research continues to play an increasingly important role in hair care, too. Vidal Sassoon has brought out an extensive new line of hair-care products. It's perfectly in sync with the new skin-care line—they are formulated to work together. Revlon research has been zeroing in on moisture—and now they are ready with a new salon product, MoistCure—a hot moisturizing treatment that gets hair back in shape in minutes. Pantene also has a moisturizer in their new salon line, Pantene Supreme, which stresses the scientific approach—it has cationic action (in other words, it is electrically charged to help it be absorbed). There is also a new shampoo and a cold wave, the Pantene Conditioning Wave with Placenta-Type Amino Acids, which is said to actually change the texture of the hair for the better.

Redken has introduced cationic action—via a protein they call cationic protein polypeptide (CPP)—into, first, their Amino Pon Shampoo and then, one by one, into other hair-care products as well.

More news—and a great deal more research—has to do with greaseless hair conditioners. Shampoos, too. Agree pioneered here. And the result of their labors is something we can all appreciate: the newly formulated conditioner, for instance, has less than 5 percent oil in it—in contrast to 40–45 percent. So even people with oily hair can use conditioners now.

When it comes to color research, the product news here is that Clairol and L'Oréal are reformulating their entire lines—so that none contains the controversial chemicals. And research is also being done to see if and how instant-in-and-out color can be applied to the hair—so you can have fresh effects every time you wash your hair.

● **There is a strong push in the direction of treatment built into makeup.** For instance, the woman who buys Silk Fashion is getting some very advanced technology for her cosmetic dollar. "In the makeup we create," Mr. Engle explains, "the suspension of the individual color particle is done in such a way that each color particle is really surrounded by a tiny layer of treatment cream . . . and the actual pigment never touches the skin itself, only the layer of the treatment ingredient."

Rubinstein is not alone. Treatment-makeup is the way Orlane is going, too. And in January they will be bringing out a complete B-21 makeup line—lipstick, eye shadow, mascara, foundation, and face powder. "Wherever possible, they will contain the same ingredients as B-21 treatment products," says Mr. Warner. "Obviously, the face powder won't have many, but others—such as the lipstick—certainly will."

● **Treatment-makeup products for Black skin are beginning to appear.** They are a priority project in L'Oréal's American and Paris laboratories which Mr. Caste describes as probably the largest research facility of any cosmetic and hair company in the world, with a total of three huge laboratories: one for skin, one for hair, and one for advanced basic research. Earlier this fall, L'Oréal had come out with a new Radiance line of hair care designed expressly for Black women. And now the same research approach is being applied to skin care and makeup. "We are discovering," says Mr. Caste, "that there are needs which are not being met . . . and there are, we feel, some innovative ways in which we can meet them. By starting with the need, not the product."

Worth noting here: Mr. Woolard feels that Black women have very much the same skin-care needs any other woman has. "I see a surge in treatment," he says, "that goes right across racial lines. I don't think it matters whether a woman is Japanese, a Spanish-speaking American, Caucasian, or Black—the same skin-treatment needs are there. We sell in Nigeria, and treatment is very big in Nigeria. And in Brazil, where 90 percent of the population is non-white."

● **One of the biggest explosions, one of the biggest changes today, is taking place in fragrance.** This fall, alone, close to twenty-five new fragrances are being brought out. And not only do you sense a change in the mood of the fragrances but a change in the way women are thinking of fragrance and using it. "Fragrance no longer needs to have shock value," says Mr. Woolard. "It can be shockingly beautiful, but it must be beautiful. *Very* beautiful. This is a fundamental change in fragrance."

Like color, fragrance is becoming softer, subtler, more mysterious. Di Borghese, which Princess Marcella Borghese is bringing out this month, has a lingering, very subtle sensuousness. And there is a kind of mystery about it. *Mystère de Rochas* is nothing else but. Opium, on the other hand, has all the elements of a real thriller—you can't quite figure it out.

There is definitely a return to the lighter fresh flower fragrances. And some of the new ones, while very soft, are so full of flowers that you wonder how they could all have been put in one bottle. Jasmine. Tuberoses. Violets. Roses de mai. Hyacinth. Orange blossoms. Bulgarian roses. Carnations. Lavender. They're there in Coty's new French perfume, Complice. And you sense them in Enjoli, too—Charles of the Ritz's pure delight of flowers. Cabriole, of course, has been in bloom in bedrooms and bathrooms all spring and summer, so you may already be familiar with its lovely profusion of flowers—but now Elizabeth Arden has just brought out the perfume, to join the eau de cologne and soap, and you can also enjoy that.

● **The designer influence is as strong in fragrance as it is in makeup, stronger perhaps.** Just this fall, Bill Blass has brought out his new perfume—a French gardenful of real flowers, and with all the color and prettiness of them, too. And Adolfo, his—like a handpicked bouquet. Guy La Roche's also arrived in September—the name, J'ai Osé, is not the least bit soft or subtle, but never mind: the perfume is. And many others are about to emerge from the workrooms of leading designers here and abroad: the new Givenchy, Valentino's, Sonia Rykiel's, Cacharel's, Chantal Thomass', Balmain's, Mary McFadden's, Ungaro's, Dior's, and possibly one from Kenzo. All these in addition to the ones we just filled our closets with last spring and those we still love from the season before. We will not be at a loss for something to wear!

Which brings us to the new ways women are using fragrance. "You can now use two or three at a time," Mr. Lauder notes—"layering several scents, just as you might layer your clothes. We discovered this earlier this year with the New Romantics we brought out. A woman has a change of combinations, a new sense of dimension. It has to do, in part, with a desire to be 'me.' 'If I buy two fragrances and mix them on me, I have a scent of my own—one that nobody else has.' "

The scarcer natural ingredients become, the higher the price of fragrance soars. And $100 an ounce for a great mix of French flowers is not simply your everyday inflation. It is due, for instance, to the fact that only so much white jasmine grows in Grasse—things like that. And weather enters into it, too, just as it does with the yield of the vineyards that produce the great wines.

By way of offsetting the cost somewhat, it is true that you now can, if you like, blow yourself to a great fragrance and spend less on your dress or your skirt. There are no longer any rules about how you divide your dollar—no fixed portioning of the pay-check-pie. Whatever way you spend it, that's your option—as Mr. Ronchetti says, what counts is the individual aspect of how a woman perceives herself.

● **The elements of self-awareness and self-perception are, if anything, even more evident when it comes to hair these days.** "Women," says Kenneth, "are getting much more involved in how they wear their hair. There is no longer the feeling that, because fashion is such, or the line of clothes is such, there is one perfect length or look for hair. The 'this is it' approach is, I believe, pretty much gone. And not so much because of a fashion point of view as because of people's new awareness of themselves. What they look like. What their hair is like. What it will do. What it won't. How much time they want to spend on it. How much time they don't want to spend on it. What they want to do chemically. What they don't want to do chemically . . . all these things add a great deal to what is happening in hair.

"And," Kenneth goes on, "I think that people are so onto health in every sense of the word these days—their bodies, their skin, their hair—that health comes way ahead of everything else. So that is certainly a controlling factor—and not news to anybody.

"I'd say there are three main categories, probably, when it comes to hair looks. There is long—and long, to me, is not down to the middle of the back; it is shoulder length—or slightly above. This is hair that is going to be slightly layered towards the face and on top. And it can be worn straight or nearly straight, or it can be worn fairly wavy. Not curly.

"Then there is what I'd call medium length—somewhere between chin and shoulder. And, again, all one length . . . and mostly straight. A real swing of hair. It calls for a very careful haircut—sometimes a little longer in front than in back, sometimes almost exaggerated, to make it look more so.

"The third look is what I would call *very* short hair—real head-shaped hair. Almost the windblown cut of the '20's. Or a Greek statue. Or a Roman one. Very boyish—and fringey at the hairline, and in front. Designed, yes . . . but without any hard edges. And achieved sometimes by simply pushing into the hair with your fingers as it dries, if a curl or wave does not exist.

"I think that basically these are the three looks of hair that are going to take hold—from the point of view of line and length. There is a choice. And the look of hair is luxurious now. That is important, too. And I think choice is an important word.

"With Black hair, my impression always is that you can do so much more than you can with Caucasian hair because there is

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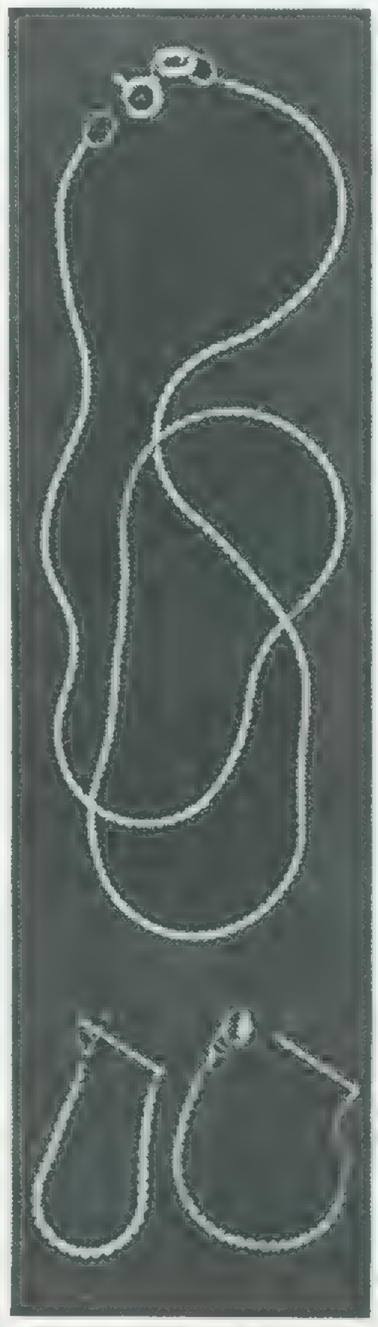
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FALL BEAUTY REPORT

(Continued from page 399)

are many varieties—there is Black hair that is *very* straight and there is Black hair that is *very* curly. But there is always this sense of a strong look. And also, working with Black hair is like using fabric. You can make an easy chignon, an easy set—and do it so quickly, and there it is, and it holds. There is no work involved. You simply take the hair and draw it back and take a couple of tortoiseshell pins and pin this piece over and that piece over, and it stays. Instant effect. And you can do ornamentation for evening—it never looks too much.

"The most important trend of all right now is, incidentally, an overall look that affects hair and affects makeup and affects clothes: people are dressing up. The idea of wanting to look cared for, wanting to look as if you did something special for the evening. I think that is very definitely a great trend."

Coloring the hair, Kenneth feels depends —just as length does—on what the hair will and will not do. "I'm streaking today, not just with bleach but with tint—streaking dark brown hair with a medium brown tint, for example. Now, you don't get a vast change of color, but you do get a pick up, a highlighting. Reddish brown hair can have a light reddish brown pick up—or even a dark red tint. And you can also use more than one shade of tint, lighter towards the face, darker towards the back.

"I'm pleased, too, by a lot of things henna can do. I think that henna is misunderstood by lots of people—they expect it to do a great many things it can't. And there are limitations to it, just as there are with bleach. And it *is* tricky to use: it needs experience in the sense of who is applying it, and understanding of what it can and can't do. But when successful, it certainly is a great boon. The red! Not the natural.

"The newest thing, I think, technically, is the change in permanent waving," Kenneth says, "where processing time is selected electronically, as opposed to being left up to the operator. And I think this is going to make a lot more people a lot more satisfied with permanent waves than they have been in years. Because there are, in my mind, two areas in permanent waves that have gone away. One is overprocessing or underprocessing. The other is underneutralizing —or improper neutralizing. Neutralizing they still don't understand until this day. But the electronic processing has made a big change—it has been a tremendous step." ▽

HEALTHY BONES

(Continued from page 384)

ally subside, leaving permanent bone deformity and the threat of continual fracture reoccurrence.

Must one's bones waste away with age? As with one voice, two recognized medical authorities said, "Osteoporosis is *not* an inevitable consequence of aging." They are Jenifer O.M. Jowsey, Ph.D., research expert in osteoporosis, now on a lecture tour in South Africa, and Leo Lutwak, M.D., Ph.D., professor of medicine and program director of nutrition, Northeastern Ohio Universities College of Medicine, Rootstown, Ohio.

When osteoporosis happens in a postmenopausal woman, she probably has been in negative calcium balance—silently, painlessly losing mineral from bones—for a long time. "The skeleton's prime purpose is to serve as a source of calcium for the entire body," said Dr. Jowsey. "The ion, or charged molecule, of calcium is essential to all cell activity, including the function of the brain. The calcium level in blood serum must be steadily maintained in order to support life; and this is done even when the skeleton gives up its calcium to the point of fracturing."

The body's circulating calcium is a tiny fraction—about 1 percent—of the backup calcium stored in bone; but that fraction is indispensable for regulating the permeability of membranes, keeping muscles and nerves working, clotting blood to close a wound, providing the surge of power needed in stress, forming the teeth, pacing the beat of the heart.

The body wants a generous supply of calcium, excretes a good deal of it, seems to waste quite a lot. And your body depends on only one source: the calcium you take by mouth that is absorbed by the gut.

Only about one-quarter of the calcium you eat will be absorbed; as people age, calcium-absorption capacity lessens. The assumption that only growing youngsters need such high-calcium foods as milk is, therefore, dangerous to older folk. "I have read statements to the effect that calcium requirements really go down with age," said Dr. Lutwak. "This is absolutely untrue."

To use the calcium offered in food, the body requires vitamin D, the sunshine vitamin. Rickets, a disease of softened bones, used to afflict many children in large northern cities on poor diets. Today, with more uncovering of bodies in sunny weather, with vitamin D added to much of the milk supply, the disease is less common.

For two or three hours after a meal is eaten, its calcium and phosphorus are absorbed from the gut and into the circulation and made available for mineralization of the bone, making it hard and strong. A little later, when the serum calcium drops off a tiny bit, the parathyroid gland acts, releasing its hormone to take calcium out of the bone and to put it back in circulation.

Number-one rule, then, for healthy bones and bone insurance for the future, is to get a plentiful supply of calcium. What food? "Milk, cheese and other dairy foods, and green leafy vegetables," said Dr. Jowsey. "These are calcium-rich foods; but even more important than the actual amount of calcium you eat is the ratio of calcium to phosphorus in your diet.

"This ratio should be one-to-one by weight; a gram of calcium for each gram of phosphorus in the daily food. Or better, somewhat more calcium than phosphorus."

Phosphorus is necessary for the body's support structures, is involved in many chemical reactions in the body, is required for the utilization of several vitamins. But when there is more phosphorus than calcium in food—as there usually is in the American diet—the body will suffer what amounts to a calcium deficiency.

"Some of our favorite foods—meat, chicken, many seafoods—carry many times as much phosphorus as calcium," Dr. Jowsey said. "Additional calcium is needed to balance this. This means eating sparingly of high-phosphorus foods, increasing the calcium-rich foods, and considering calcium supplementation of the diet."

Foods with more calcium than phosphorus include the green leafy vegetables, which have three to four times as much calcium as phosphorus; oranges and pineapples, twice as much. Milk has about one-fourth more calcium than phosphorus, natural cheddar cheese one-sixth more. But the processed cheeses contain equal parts of phosphorus and calcium, as do a good many fruits such as berries, cherries, grapefruit.

Is calcium supplementation recommended? "Yes," said Dr. Jowsey. "Everyone over the age of twenty should have a calcium-to-phosphorus ratio of one-to-one, or even more on the calcium side. This is nearly impossible to achieve on diet alone, unless you almost live on milk and cheese."

What to do? "Personally," said Dr. Jowsey, "I strongly favor calcium enrichment of commercial bread and crackers. Meantime, since I bake my own bread, I add about a cupful of calcium carbonate powder to each eight-pound batch. The chemical is undetectable, doesn't change the bread's eating quality, and makes it a valuable calcium source. The alternative, of course, is taking calcium in tablet form."

Medical scientists have known for many years that lack of estrogen is related to the osteoporosis of postmenopausal years, and that women who take estrogen replacements generally do not get osteoporosis. But for women for whom estrogen is not advised, what can be done to prevent demineralization and the resulting thinning and fracturing of bones? "Supplemental calcium can be a helpful alternative," said Dr. Jowsey. "It helps to prevent bone loss without side effects that estrogen sometimes produces, including a possible threat of cancer.

"Pregnant and nursing women definitely need calcium supplementation. The body of a newborn child has about twenty-eight grams of calcium—most of it contributed by the mother during the final three months of pregnancy. Breast feeding takes extra calcium, too; about 250 milligrams of it goes into each day's lactation."

Adults who are intolerant of milk because of lactase deficiency should consider calcium supplements on an ongoing basis, suggested Dr. Jowsey.

Treating osteoporosis—it can be done

Once osteoporosis occurs, correcting the diet will slow the progress of the disease; but it cannot undo the damage or cause thinned bone to rebuild—medication can. Dr. Jowsey has been involved in studies of patients with severe osteoporosis who were treated with calcium and fluoride, which successfully increased bone mass and spine density, bringing to a halt the successive vertebral crush fractures.

Fluoride—the substance added in drinking water to prevent tooth cavities—acts in some way to stimulate osteoblasts, cells that lay down bone tissue, said Dr. Jowsey. Taken by itself, it could set off a secondary calcium deficiency; but, used with enough supplemental calcium and with adequate vitamin D to permit utilization of the added calcium, the bone-building—and the healing—can begin.

Teeth can tell

The first bone to show effects of demineralizing—small, slow loss of bone stuff—is the jawbone, Dr. Lutwak's extensive research indicates. When the bone that supports the teeth resorbs, or disappears bit by tiny bit, teeth loosen in their sockets. It is Dr. Lutwak's opinion that a great deal of periodontal (gum-line) disease is caused by calcium deficiency. "When bone disappears, the tooth, no longer supported, moves about during chewing and damages gum tissue. Gums get inflamed, recede, often expose the tooth roots. Then, extensive dental treatment is needed in order to save the tooth.

"Of course, some gingivitis, or inflammatory disease of gums, doesn't affect the bone at all. But in the type of periodontal disease that is related to bone loss, my belief is that the bone loss starts the gum disease, not the other way around."

Hospital case records, said Dr. Lutwak, show that osteoporosis patients often also have periodontal disease.

A group of ninety volunteers helped Dr. Lutwak prove that wasted jawbone tissue can be restored. Keeping records of all food eaten for a week, these subjects revealed an average calcium intake of about 540 milligrams per day, an average phosphorus intake of 860. "Such an imbalance would produce disease in experimental animals," said Dr. Lutwak. Yet, it represents a "normal" diet for Americans. The volunteer subjects had bone-density measurements taken for both forearm and jaw; then, they were divided into groups, one taking daily one-gram calcium supplements, another adding one quart of skim milk (which also provides about one gram of calcium) to the daily diet; the other third serving as controls by making no diet change.

The extra calcium worked. After twelve months, a significant increase in jawbone density could be measured in people who took additional calcium.

Your dentist can play an important role in protecting the health of your entire body, not only teeth, according to Dr. Lutwak. First, people go to dentists for preventive dentistry, to doctors usually only after trouble starts. The jawbone, through X-rays and routine dental examination, gets more attention than any other bone in the body, can signal calcium deficiency in time to prevent thinning and collapse of spinal vertebra, provided corrective steps are taken.

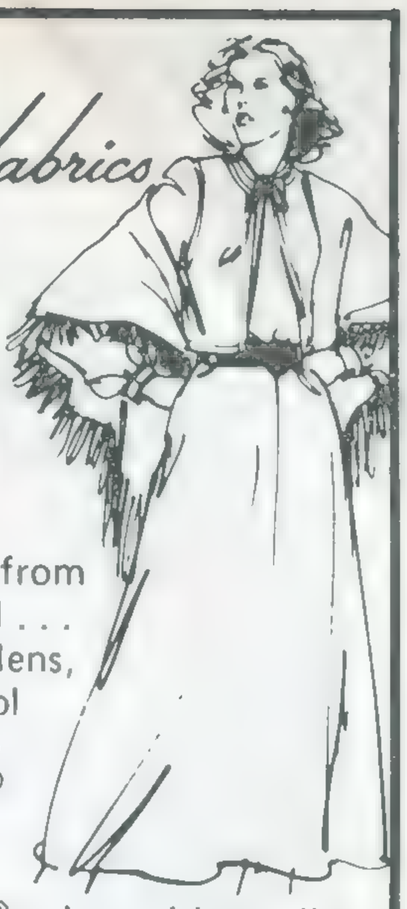
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BONES—BREAK/MEND

(Continued from page 385)

between the knee and the hip, it will take four to six months to heal, and nobody can hurry it. When patients declare they intend to get well in two months, they're just not going to do that. It takes time for a big bone to heal."

Are there any common-sense measures for preventing bone fractures? Yes, according to Dr. Stewart; and the key to these is a good hard look at when and how most fracture injuries happen. "At the hospital, late afternoon is the time we see the most broken arms and legs in children."

Dr. Stewart warns parents to halt their child's activity before the late-afternoon fatigue stage. Grownups should heed the same warning, he adds: Stop working or playing short of getting really tired, because that's the time you can have an accident.

Another important factor in accidental injuries such as broken bones: bodies not trained enough to react quickly and to avoid getting hurt. "Each football season, 50 percent of the injuries come in the first three or four weeks of training," said Dr. Stewart. "These players are in good physical shape, but they're not yet trained enough to be protected by their reflexes.

"Something similar can happen to nonathlete adults. I call it the all-or-none law of the muscles. To perform a job, every muscle fiber you bring into play goes to 100 percent of its maximum effort. When you're unaccustomed to a task or a movement, you may send a message from your brain that you need a thousand fibers to lift this load, and you really need two thousand. The thousand fibers go all out and try, but they're likely to tear or give way. The ounce of prevention here is a gradual, careful start to any course of strenuous action."

Regular exercise maintains both bone strength and protective reflexes. Get some exertional exercise each day, advises Dr. Stewart. "The best exercise in the world is swimming," he said. "Next best is bicycling. Working the legs helps put the whole body in shape, provides the responsiveness you need to safely make turns, lift loads, perform other jobs." ▽

BONE STRENGTH

(Continued from page 384)

"People in poorer countries get far less calcium in their food, but they make better use of it. Many of them also perform heavy labor throughout much of their lives.

"The need for stress of the bones is apparent when you see what happens when a healthy young person has had an arm or leg immobilized, as in a cast, for a matter of weeks. Bone put at rest will lose as much as 50 percent of its calcium. When the person resumes activity, the bone recovers.

"People with osteoporosis used to be put into braces, to protect their fragile bones. Now, we know that exercise is needed to help recovery and to avoid further fractures."

Bones and their attached muscles tend to develop strength at a similar rate, Dr. Gwinup explained. Autopsy study of back muscles attached to vertebrae showed that the protein content of the muscle was correlated with the calcium content of the bone. It makes sense, since otherwise the force of a muscle's contraction could actually snap the bone to which it is attached.

How can anything as rigid as an arm or leg bone respond to exercise? "Stress on a bone actually bends it slightly," said Dr. Gwinup. "This sets up electrical currents that lead to deposition of new bone material. In other words, stress literally sends a charge through your bones and this electrochemical action keeps the bone rebuilding itself."

Are any exercises better than others for the bones? "There are no exercises I know of that are designed specifically for bone strength," said Dr. Gwinup. "However, light and prolonged stress—as in jogging, swimming, and cycling are probably best in the long run, and they also exercise the heart and lungs. Any work or exercise in which you push against the force of gravity will place healthful stress on your bones." ▽

BONE ENEMY

(Continued from page 384)

symptoms appear following an emotional stress. And stress may cause symptoms to worsen in people who already have RA. Clearing the emotional problem often causes RA to get better.

No cure, but effective treatment is available. Each case of RA needs individual medical management, may need any of many forms of treatment. Drugs commonly used include aspirin, phenylbutazone, indomethacin, cortisones, gold, quinine relatives. Rest and exercise are carefully balanced, specially prescribed. Hot baths or applied heat, splints and braces, other physical helpers may be prescribed by a doctor. Wrong shoes can lead to deformity and disability.

There are no "diet cures" for arthritis, and physicians warn against eccentric nutritional supplements promoted for this purpose. Arthritis patients need the best nutrition possible for coping with their ailment: a balanced diet.

Sometimes, RA seems magically to just go away for weeks, months, years; sometimes permanently. Doctors can find evidence that the disease is still there—but, to the patient, the pain and disability are gone. Because there is hope for such a complete remission, it is vitally important to prevent permanent damage to the body during active phases of the disease.

Never try to go it alone with RA. Medical treatment can manage, control, and relieve. And can prevent much destruction of joints and tissues.

● *Osteoarthritis* is usually less damaging, more common than RA. About sixteen million people in the United States have it, according to the Arthritis Foundation. Because the disease is associated with aging is no reason for patients to give up, refuse treatment, settle into inaction and resigned suffering.

In osteoarthritis, joint cartilage softens, wears unevenly, may wear through, baring

the bone beneath. Joints may enlarge, pain and stiffness set in. Arthritic hip joints can lead to disability.

Women past menopause bear most of the osteoarthritis burden. Medical views about the cause are clouded. In the past, the arthritic tried some pain relievers, learned to expect continuing and worsening misery. Not today. Arthritis care is improving, help is becoming more available. In many—not all—severe cases, artificial joint implantation restores movement and relieves pain. The Arthritis Foundation reported eighty thousand hip operations done in the United States during the past year, a large proportion of them for replacing the outworn joints of osteoarthritis. Techniques for resurfacing worn joints also are being developed.

"There are no 'diet cures' for arthritis"

● *Ankylosing spondylitis,* a vicious spinal inflammation, usually singles out young men. Of every ten victims, only one is female. Vertebrae deteriorate and fuse, the spine becomes bowed and chest expansion is limited. Besides drug treatment, usually aspirin and salicylates, indomethacin and phenylbutazone, exercises are prescribed to maintain posture. Braces may be needed.

● *Rheumatic fever,* aftermath of streptococcus infection, can damage the heart, brings on acute arthritis. It requires close medical management both for the rheumatic pain and to protect the heart.

● *Gout,* also called gouty arthritis, is related to high levels of uric acid in the blood, depositing crystals in the joints. Gout affects mainly men, usually between thirty and fifty, seems to select the overweight. It's considered an inherited disease. Intense pain in the great toe joint is the usual sign of gout's attack, but the disease can settle in any body joint. Doctors fight gout with drugs, careful diet management, having patients drink large amounts of water to help ward off kidney stones. People with gout tendency should avoid getting overweight, should limit purine-containing foods such as meat.

Research into the causes and care of arthritis is growing. The privately supported Arthritis Foundation in Atlanta has backed research, worked on improved care, and sponsored training of clinical professionals since its founding in 1948. For a quarter century, the National Institute of Arthritis, Metabolism, and Digestive Diseases has served as the government's combat force against arthritis. And in 1975, the National Arthritis Act was signed into law by President Ford, leading to the establishment of a National Arthritis Commission and a National Arthritis Advisory Board that oversee progress in arthritis research and treatment. Only fifteen federally funded treatment centers have been opened so far, but these are expected to spearhead starts of others, bringing the best and latest kinds of treatment and self-help training to arthritis patients. ▽

THE INTIMATE YVES

(Continued from page 354)

permitted me to experience both the slow death of one era and the birth of another.

BR: *Then you are very conscious of decadence, of the fact that our own civilization is fading before our very eyes?*

YSL: I am conscious of the changes we are experiencing but, personally, I have chosen, not to change. For example, in my *prêt-à-porter,* there is the same will to perfection. I have my own factory where I personally formed the workers over a period of fifteen years. What goes on there does not change. Certainly, there are things one cannot do in ready-to-wear, but I give myself entirely to my *prêt-à-porter* collection as much as to the couture collection.

BR: *I also felt that the idea behind many of your couture designs could be neither copied nor duplicated, that it was, in fact, impossible to reproduce them. Perhaps that uniqueness is the essence of the idea of couture.*

YSL: Certainly, it would be impossible to copy the couture designs in ready-to-wear. No matter how much I might want to at times, the handwork could not be duplicated by machines. For that reason, I conceive of the *prêt-à-porter* designs differently, in terms of machine fabrication.

BR: *In a democratic mass age, is there still a justification for haute couture?*

YSL: Yes, because haute couture permits the perpetuation of the kind of exceptional craftsmanship that we no longer will find in years to come. I am not speaking only of the designer; I am speaking of the quality of execution and craft, of the work of the extraordinary artisans who make the embroidery, the buttons, the feathers, the flowers . . . everything that is handmade.

BR: *One has the impression that these artisans are a disappearing species—in fact, that haute couture itself is dying out.*

YSL: There is no longer any school of couture. The school is the workshop of the designer. As the individual couturiers disappear, there will be no more artisans. At this time, one can count the genuine couturiers on the fingers of one hand—perhaps one does not need the whole hand. It is similar to what is happening to technical skills in painting. There must be someone at the head of the line—a master to transmit the messages of the past. The moment there is no longer anyone to transmit its message, couture will disappear.

BR: *Many people believe you are the last great couturier, the end of a tradition. Perhaps that is why you are so fascinated by the themes of decadence, the spirit of the fin de siècle.*

YSL: The theme of the end of an era, of a dying age that witnesses radical changes, of the transformation of an old order, is the great Proustian theme. And, of course, I am a passionate, fanatical admirer of Proust. Most of all, I would like to have lived in the world of Proust.

BR: *Do you find many contemporary Proustian characters?*

YSL: No. There are no more creatures like the Duchesse de Guermantes, the Princesse de Guermantes. How could there be? You remember how, at the end of his life, in the last volume of *Remembrance of Things*

(Continued on page 404)



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THE INTIMATE YVES

(Continued from page 403)

Past, in *The Past Recaptured*, Proust finds only shadows of what he once knew.

BR: *Perhaps the Proustian world and its personalities are impossible today; even rich women work. Everybody works all the time at something or other to gratify their own egos. This leaves little time for the complex social and human relationships Proust described.*

YSL: Certainly, it is impossible to communicate with people today as in the past because of the pressures of work. I, for example, often feel incapable of communicating with people, even with those that I love and admire profoundly, because I don't have the time and because I am in a frenzy. One cannot escape the rhythm of the couture—it's quite horrible—a system of meshing cogs, a cycle that one is caught up in which cuts short many relationships one could have with friends, family . . . lots of things.

BR: *Today, there is a sense that fashion has infected all intellectual life, creating the idea that it is necessary constantly to present something new.*

YSL: I don't deliberately set out to make something new. This year, I think I did do something really new; but the preceding years were very much an evolution of ideas.

BR: *What interests me particularly now is your idea of mixing various styles from different periods and cultures—of being extremely eclectic as well as extremely contemporary by reviving certain classic types that recur throughout the history of fashion. To me, it seems that you must have an extremely developed sense of the history of costume to express such a sophisticated attitude.*

YSL: You know, one doesn't just improvise a career. One can be talented when one is young, but there comes a moment when one feels alone because one doesn't really have a sense of one's vocation. I felt this way ten years ago, and I hope never to feel that way again. I felt very isolated from the tradition of my craft because there were things I wanted to express but couldn't because I was too young and lacked experience. For the last ten years, little by little, I've been able to absorb the tradition of couture completely. Especially in the last two years, I have begun to feel in full possession of my craft. I don't mean to say that one knows everything because one never knows everything, but one finally has a sense of mastery.

BR: *Do you have an ideal woman that you design for?*

YSL: No, not at all. I have an ideal conception of luxury, perhaps, which is not a luxury of clothes, but a luxury of life, of quality in human relationships. For me, women are so diverse I could not have an ideal of a woman, so my conception is more abstract.

BR: *How do you define luxury?*

YSL: Luxury is above all an attitude of the heart. I never considered it as something that revolves around money, jewels, or furs; it's mostly a respect for others that makes someone luxurious in their gestures, in their attitudes. Luxury is something interior which is translated in external terms. But, in fact, it is internal. The biggest luxury in life is to love others and to understand them, whatever level they may be on. Although I have no ideal woman, perhaps I have an ideal of a life style that is really *passéiste*—the way people used to live in the past. For me, the greatest years were between the end of World War I and the beginning of World War II. These years are my inspiration; they continue to vibrate in all the arts.

BR: *Despite your involvement in the past, as a designer you never emphasized the "retro" looks, simply copying old designs.*

YSL: I think my success depends on my ability to tune in to the life of the moment, even if I don't really live it. I have antennae, let's say, and I can accept whatever happens. Politics, even Communism, doesn't frighten me. I know I can adapt very well.

BR: *What could you do—design uniforms?*

YSL: Maybe. I don't know really, but I know I am very adaptable and that I will never regret anything.

BR: *What do you perceive as the main currents of our age?*

YSL: We can't deny that there is a new world coming and that it started about fifteen years ago. Unfortunately, the young who are going to totally transform the world seem to have no message to transmit. But as long as people still exist who have a certain ideal about beauty and will fight for it until the end, perhaps someone will come along who will understand.

BR: *One says we are entering a period of greater discipline, but I think this is false—a confusion between reaction, which is authoritarian and can become Fascist, and discipline, which is internal, and demands a sense of values.*

YSL: I doubt that it is possible to discipline the forces that are changing the world. The new generation will create its own life styles, its own visions that are not yet perceptible. The only thing that is certain is that they will not resemble those we have now.

BR: *Perhaps the most destructive element in the idea of total license is the lack of respect for other people that results.*

YSL: You know, I hate politics because politics separates people. It destroys human relationships. One man is not so different from another. No matter what class someone belongs to, they suffer the human condition. Politics destroys the capacity for empathy. Youth and age have become the equivalent of left and right in politics. For me, there are only human beings—no right-wing people, no left-wing people, no beautiful people, ugly people, intelligent or stupid people—only human beings.

BR: *Yes, but, finally, you design for women who are very rich and very beautiful.*

YSL: I entered the world of high fashion many years ago. Perhaps, if I were younger and had to choose today, I would do otherwise. The world was quite different when I chose my profession. At one point, I was very tempted to design for mass manufacture, to quit the couture, but it was too late. I had too much responsibility to the people who had helped me establish my *maison*. I couldn't abandon them.

BR: *Do you think it is possible to create articles with design quality for mass manufacture?*

YSL: Absolutely. It is obvious that one can make good things that correspond with the needs of people today and make them very cheaply. But that is no longer my problem. I am too old, too involved, too deeply rooted in a tradition. The most beautiful thing for me is not making dresses but working with a team.

BR: *Perhaps this explains the different attitude of your models. They had such a sense of pleasure in what they were doing.*

YSL: We work together. Everyone feels

part of the team. Although haute couture is obviously for very rich women, I don't design for anyone in particular. My creations are more a feast that I offer to myself.

BR: *Where do you find your inspiration?*

YSL: It's hard to say, so many things stimulate me. For example, when I go to my workshop from my house or the contrary, I might be inspired by some young woman I see in the street—the way she does her hair, the way she moves, how she dresses. . . .

BR: *When you are designing a new collection, do you have some specific idea or theme in mind?*

YSL: No, just a general feeling—my sense of what our time is about.

BR: *I find your idea of expressing the temper of the time odd, since it seems to me that what you do is exactly the opposite of the contemporary contempt for quality. In fact, your respect for quality goes against the grain.*

YSL: It is true that three years ago I designed a collection that deliberately went against the taste of the time. I showed it to a background of opera. It was exactly at the moment that everyone was saying that haute couture was completely dead, that there was only *prêt-à-porter*. My instinct was to go against the prevailing attitude and produce an extremely—perhaps even aggressively—luxurious and opulent collection. It was considered quite shocking at that moment, since even the French papers were proclaiming the death of haute couture. But I think it was so outrageous that it gave a new vitality to couture in general. I didn't calculate this effect in advance; I simply followed my instinct. This year, once again, my collection is very provocative, even though it may not appear to be. It is not subtle and it is extremely simple. But this simplicity is achieved through the most complete realization of the essence of couture. For me, this purity and simplicity of line and cut is the greatest thing I have achieved so far.

BR: *Does it ever bother you that what you are really doing is creating a set of symbols by means of which international élites—that is, élites of wealth—identify each other? With the disappearance of social stratification, the absence of hereditary nobility, high fashion serves as the identifying mark of a class of international wealth.*

YSL: It is certain that fashion now is completely international. There is no such thing as fashion for the Japanese woman, the American woman, etc. Modern women are the same more or less everywhere. When I design a couture collection, I do not think of any élite who may buy. I am really involved in expressing something that perhaps some day I could express in another way—in painting or in writing. I suppose this sounds quite egotistical, but I express myself personally in terms of the feminine body.

BR: *Let's return to your idea that fashion is the mirror of an age.*

YSL: We live in a very complex time when every conventional rhythm seems to be broken. I tried to reflect this when I presented my collection this year by breaking the music off, mixing up all kinds of sounds from opera to cabaret to disco, which interrupted each other as the models appeared. The breaking up of expected rhythms is very contemporary. My current collection was very elegant, very provocative, and very modern—which perhaps seems con-

(Continued on page 407)

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THE INTIMATE YVES

(Continued from page 405)

tradictory. At the same time, I wanted something very pure. I introduced into this purity certain unexpected things: sharp colors, little hats, tassled shoes. I wanted to give to haute couture a kind of wink, a sense of humor—to replace street gags with a more subtle wit, to introduce the whole sense of freedom one sees in the street into high fashion—to give couture the same provocative and arrogant look as punk, but, of course with luxury and dignity and style.

BR: *Are there any women who actually create fashion today?*

YSL: Very few. Women who set style really don't exist anymore. First of all, there are many different groups, different constituencies, each with its own style. There are many different life styles within the same society. There used to be only two groups: high society and everybody else. Today, there are a thousand different societies. The intelligent thing, I think, is to mix everything a bit, to draw from all the possibilities.

BR: *This mixture of classes, of races, of cultures is perceptible in many areas, certainly. I was particularly struck by your use of Black and Asian models. A lot of the clothes reminded me of outfits stylish Black women such as Lena Horne wore during the Harlem Renaissance.*

YSL: There is no doubt that Black women, and particularly Black American women—since the modern woman is by definition the American woman—have given a great deal of élan to fashion since the days of Josephine Baker. This influence has increased since fashion magazines have begun to use Black models. Who, for example, could have imagined Black models on the cover of Vogue? Yet, it was inevitable that Black women should become fashion leaders because there is an absolutely totally modern perfection in a Black woman. It has to do with the proportions of her body and, above all, the free way she moves. The shoulders are broad, the legs are long, the movement is extremely fluid and sensuous. For a long time, I was trying to express a fluidity that was difficult for me to achieve because I was trained in the school of Dior, a school of tailoring in which the body is not emphasized and the clothes did not move with the body. I had to struggle a great deal to understand how to make clothes that moved. Fluid clothes are feminine because they are sensual; highly structured designs are very rigid, we might say masculine. I wanted to synthesize certain elements from these two opposed traditional schools of couture. I was determined that a woman, even in pants or a suit, would remain a woman—even in a tuxedo, she would appear feminine.

BR: *The past years have seen more and more women wearing men's uniforms; not just pants and ties, but the business suit, the tuxedo, etc.*

YSL: This is fine as long as they don't look like transvestites, as long as they do not look aggressively masculine.

BR: *You do not care for the George Sand look?*

YSL: Not at all. It is no longer necessary.

BR: *My feeling is that you have created a new kind of woman—a kind of cat woman who has the aloofness of a wild panther or leopard on the prowl—a woman totally in control of the situation, even somewhat in-*

(Continued on page 408)

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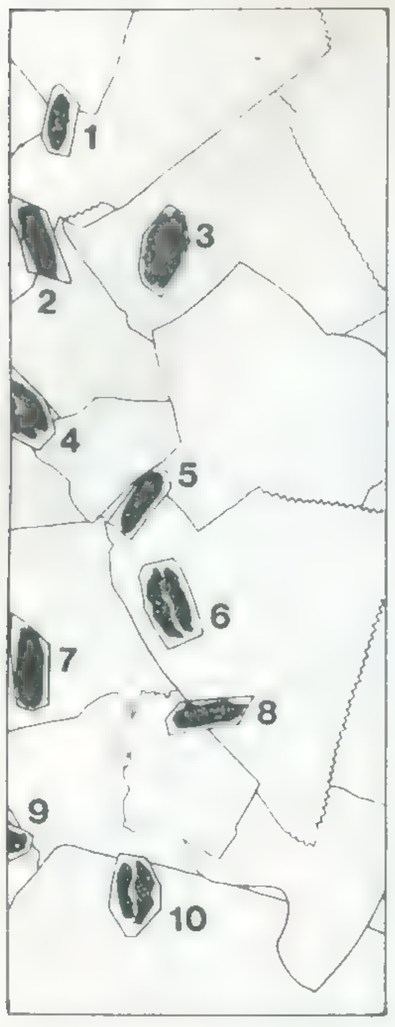
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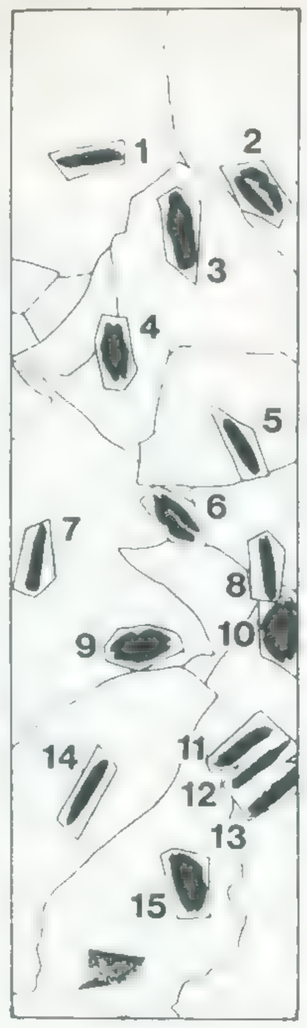
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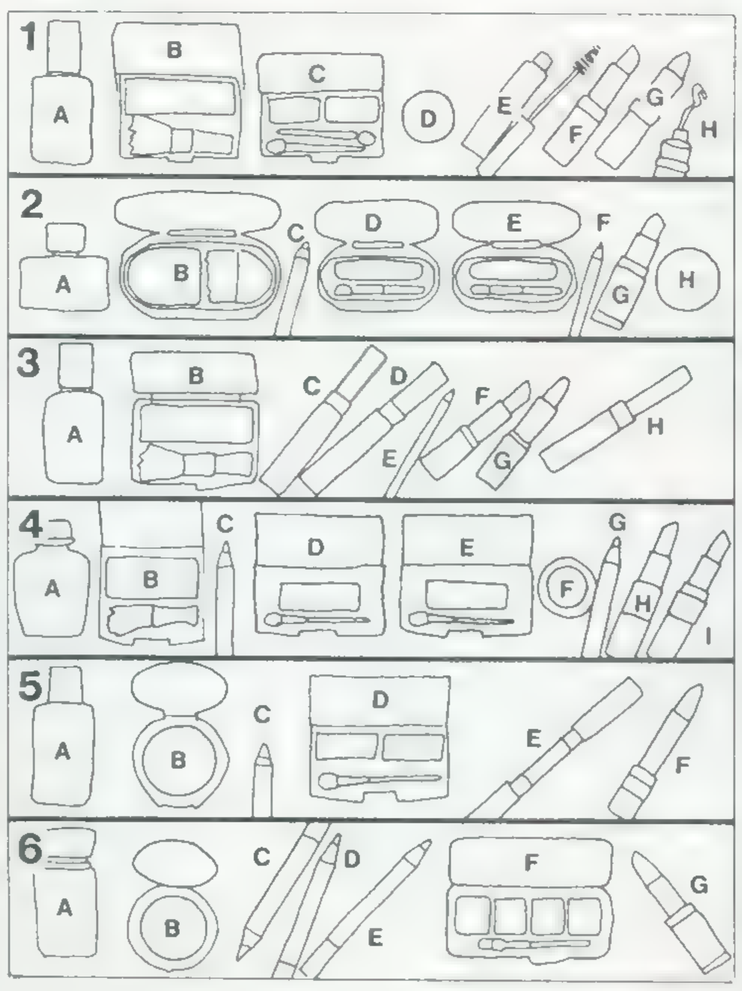


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Page 330: Princess Marcella Borghese's True Siena look: Amoretto Tinta Blusher goes over Velluto Liquid Makeup in Amoretto Beige. For the eyes—Chestnut/Chestnut Sunrise Mist Set on lids; and Indigo Blue/Silver Blue Eyeshadow/Highlighter Pencil outlines the entire eye. The lip color is True Siena Principessa Lipstick. **Page 332:** Charles of the Ritz's new Country Cordovan Copper: Country Cider Blushing Pommade and Caramel Cheek Stick go over Revenescence Moisture Reservoir Liquid Makeup in Honey Beige. For the eyes, Terra Copper and Peachtree Revenescence Pressed Powder Eyeshadows; Inkberry Eye Shadow Pommade is blended out along the lid, and the whole eye is outlined with Indigo Accent Stick. On the lips, you see Cinnamon Glaze Revenescence Lipstick; on the nails, Cedar Wood Protective Nail Colour. **Page 333:** Copper—lip, cheek, and nail colors look wonderful with this fall's new fabric tones and textures. Shown here: (1) Spiced Cider Creme-E Nail Gloss by Dorothy Gray; (2) Christian Dior's Orange Grenadines Nail Enamel; (3) Aziza's Bronze with Tawny Lustre Natural Lustre Lipstick; (4) Maybelline Country Brick Moisture Whip Lipstick; (5) Essentia's Coral Crystal Protective Nail Color; (6) Avon's Candid Heatherstone Red Lip Color; (7) Fabergé's Terra Sienna Nail Glaze; (8) Almay's Woodland Rose RichCreme Blush; (9) Charles of the Ritz's Revenescence Bronze Lipstick; (10) Christian Dior's Afghan Beige Lipstick. The fabrics shown include charmeuse, corduroy, damask, herringbone tweed, mohair, jacquard, suède, woven pinstripe. **Page 334:** Estée Lauder's Great-Castle Colors give this evening look: Moonsilver Wine Tender Blusher goes over Cool Beige Polished Performance Liquid Makeup. Blackberry Polish Fresh-Air Lip Polisher tints the lips. The eyes are made up with Automatic Creme Eyeshadows—Rosegarden Burnished Burgundy on the upper lid, and Midnight Indigo outlining both lids—with a soft smudge at the outer edge. The nail color is Raspberry Wine Lustrous Nail Lacquer. **Page 335:** More evening mauves: (1) Frances Denney's Heather Pink Incandescent Cheek Paint; (2) Coty's Forest Berry Silkstick Lip Color; (3) Fashion Fair's Precious Plum Creme Rouge; (4) Shiseido's Blossoming Plum Dewy Satin Lipstick; (5) Chanel's Sable Rose Nail Enamel; (6) Aziza's Red with Red Lustre Natural Lustre Lipstick; (7) Cutex's Cerise Glacé Strong Nail; (8) Germaine Monteil's Plum Granite Nail Color I; (9) Bonne Bell's Plum Wine Glossy Lip Tint; (10) Orlane's Figue Lipstick; (11) Jerome Alexander's Pearly Pink Highlighter/Eye Shadow/Lip Pencil; (12) Payot's Prune Perfect Lipliner Pencil; (13) Charles of the Ritz's Mulberry Wine Cheek Stick; (14) Clinique's New Plum Glossy Nail Enamel; (15) Christian Dior's Andes Pink Lipstick. The evening fabrics run a luxurious gamut from coupe de velours and gold lamé to hammered satin, Lurex façonne, satin-stripe chiffon, silk ribbon, damask, and clip-dot chiffon. **Page 336:** The six makeups on this page give you the whole idea about color now. **(1)** Elizabeth Arden's Wild Berry Face: (A) Maximum Moisture Makeup in Basic Beige, (B) Blush-Berry Powder Blush on cheeks, temples, and chin. (C) BronzeBerry/Berry Mist Silky Shadow and (D) Wild PlumBerry Softcreme Eye Shadow on lids; (E) Berry Black Lash Makeup. Line lips with (F) Wild AutumnBerry Lipstick, filled in with (G) Wild WinterBerry Lipstick—and glossed with (H) Glazed Berry Lip Gloss. **(2)** Calvin Klein's Heather Face: (A) Pink Beige Skin Plan I Liquid Makeup, (B) Smoke Rose Powdered Blush on skin—especially cheek. (C) Smoke Eye Color Pencil smudged beneath bottom lashes; (D) Sand and (E) Heather Powdered Eye Shadows on lids. For the lips—(F) Smoke Rose Lip Contour Pencil, (G) Smoke Rose Lip Color, and for shine—(H) Calvin Klein Red Lip Gloss. **(3)** Estée Lauder's Great-Castle Colors: (A) Golden Chestnut Polished Performance Liquid Makeup. (B) Moonsilver Wine Tender Blusher on cheeks and temples. Eye color—(C) Rosegarden and (D) Burnished Burgundy Automatic Creme Eyeshadows. For the lips: (E) Wineberry Perfect-Line Pencil, (F) Windsor Wine Tender Lip Tint, (G) Blackberry Polish Fresh Air Lip Polisher. Final touch—inside bottom lip only—(H) Mulled Claret Automatic Lipshine. **(4)** Charles of the Ritz's Country Cordovan Wine: (A) Honey Beige Moisture Reservoir Liquid Makeup and (B) Country Spice Cheek Glow on cheeks. (C) Kohl Accent Stick to line eyes; (D) Sweetbriar and (E) Terra Rose Revenescence Pressed Powder Eyeshadows on lids—plus a (F) Boysenberry Eye Shadow Pommade. On the lips—(G) Wild Cinnamon Accent Stick, (H) Polished Cordovan Revenescence Lipstick, and (I) Autumn Wine Liqui-Creme Lipstick. **(5)** Princess Marcella Borghese's Siena collection: (A) Amoretto Beige Velluto Liquid Makeup and (B) Burnished Crimson Contour Blush Creme on cheeks, temples (right into the hairline). Smudge (C) Charcoal Grey/Silver Birch Eyeshadow/Highlighter Pencil along lower lid and (D) Chestnut/Chestnut Sunrise Eyeshadow Mist Set beneath pencil line; (E) Moonstone/Moonstone Highlight Crema Duale Lid Colour on lids. Lip color—(F) Siena Marrone Frost Principessa Lipstick. **(6)** Christian Dior's Les Fantastiques: (A) Sable Sand Teint Naturel Liquid Makeup and (B) Baby Rose Rouge Pompon on cheeks. (C) Silver Brown, (D) Kohl, and (E) Parrot Blue Eye Colouring Pencils to line eye, and (F) Les Contraste Four Colour Eyeshadow Palette, #906, for lids. Lip color: (G) Papua Red Lipstick.

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THE INTIMATE YVES

(Continued from page 407)

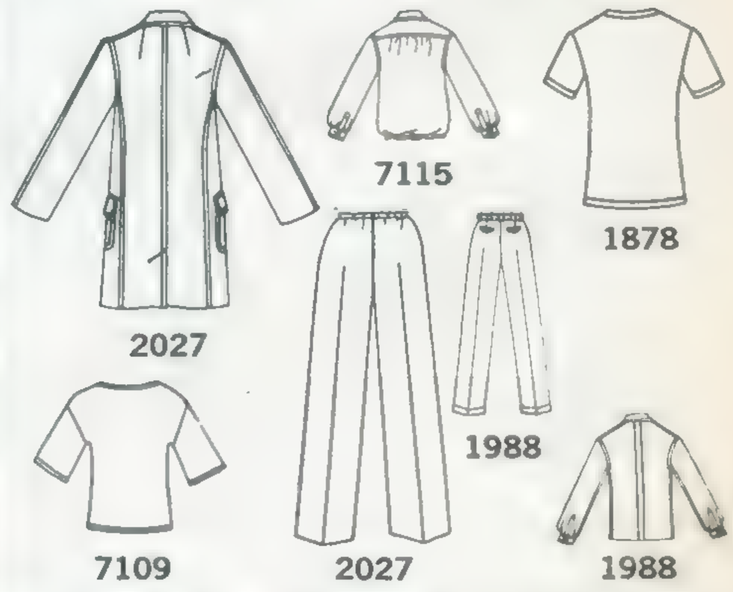
accessible and removed: the huntress rather than the hunted.

YSL: I am aware of the emergence of a new type of woman who is provocative rather than aggressive. I take for granted the idea that a woman is completely free. She is or should be completely equal to men socially, economically, before the law. But some women have confused equality with equivalence. For me, the important thing—the marvelous thing—is the difference between the sexes because the difference accounts for the attraction. For me, the essential difference is that women are intrinsically mysterious, veiled, enigmatic. Can you imagine a mysterious man? Certainly not. This year, I have stressed the mystery of women; I believe it accounts for their power over men. Women have sacrificed a great deal in their struggle for liberation. Makeup, beautiful clothes, are essential to the allure of women. By denying themselves those things that attract and interest men, which are also those things that create a certain essential distance between the sexes, women have made themselves too available.

BR: *You mean they have eliminated the tension that keeps the relationship between the sexes exciting, that there is no tension unless there is the possibility of rejection, of the choice not to be accessible?*

YSL: The truly modern woman is sure of herself. Her self-possession, which might at times even appear arrogant or aloof, creates drama and excitement. Women who want to be men, to look like men, are not truly free. On the contrary, they are suffering from an inferiority complex about men. Women who feel in control of their situation do not wish to be men; they are sufficiently free to enjoy being women—a condition they do not experience as inferior but as different—and now, I think, they are feeling confident enough once again to emphasize this difference. ▽

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FUR REPORT

(Continued from page 373)
until it is as lightweight and supple as cloth.

Meanwhile, in Europe, Italian furriers—with the Fendi sisters in the vanguard—were revolutionizing the industry, taking "irreverence" to the point of sacrilege by dyeing skins new, never-before-seen-in-fur colors—like deep violet, peach, pink—that do not occur in nature, leaving coats unlined and turning out styles too "contemporary" to last the requisite ten to fifteen years. Karl Lagerfeld's design concepts combined with the Fendis' expertise in fur to pioneer a whole new genre in which style takes precedence over the choice of skin. "Our purpose," says Liza Roggiolani for the Fendis, "—and this is something Karl Lagerfeld understands—is to do furs that are not dramatic. The skin doesn't matter. We will use what used to be considered 'poor' skins as if they were some wonderful fabric, and then the most 'precious' skins with nonchalance. For example—the most expensive mink or marten in a jacket to wear with a cashmere sweater for day, and then squirrel in an evening jacket—it's sort of a Cinderella story in fur." Skins too commonplace to be considered "luxury" furs—muskrat, mole, Mongolian lamb—were transformed into high fashion by virtue of the style and treatment.

Over the past ten years, new ways of working skins, many of them introduced and popularized by the Fendis, have become common practice. To name a few: leathering, in which strips of fur are joined with thin strips of leather between, feathering to soften the color and the feel, and ribbing, in which hairs are pulled in narrow rows for the look of corduroy—all change the texture of the skin and, what's more important, lighten the weight. Dispelling the myth that "weight equals warmth," the Fendis turned out featherweight fur coats that created new priorities in manufacturing and design. Reactions ranged from outrage at their refusal to honor the shibboleths of the industry to disbelief, stupefaction.

Leonard Hankin, executive vice president of Bergdorf Goodman, recalls: "When we first met the Fendis, they made the point to us that they sold squirrel coats in Italy for the same price we sold mink coats. We found this completely unbelievable. Their basic technique is to flatter the woman, to make her feel wonderful. And they're not all that concerned with how long it's going to last." The time was right: Fendi rode the crest of "a whole new generation of fur buyers. This is very fortunate because we don't have to educate them out of old fur habits—they start with an appetite for excitement and they're not much concerned whether it's going to last fifteen or twenty years. They just want it to be right for the future that they can see—and that's an attitude that works very well with innovative furs." In addition to the new generation of younger buyers, women who already owned furs had seen their coats rendered obsolete by the sudden change in hemlines in the early 1970s. No coat, no matter how "classic" the shape, covered the new longer skirts. Fashion had moved on, and it was clear that this time fur would have to follow suit.

Fendi's success in the American market (Henri Bendel was the first to import them in 1969; Bonwit Teller-Chicago is now their biggest buyer in the world) encouraged a new climate of freedom in furs; manufacturers were more willing to let designers have their way, to take a risk, and to trust fashion over fur tradition. Today, the balance of power has shifted in the designer's favor, with most furriers supplying technical know-how, the means to the designer's end. In the case of Goldin-Feldman, American manufacturer for Yves Saint Laurent, Chloé, and Tivioli, the collections are shown in Europe by the companies that manufac-

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FASHION INFORMATION

Page 108: *Above:* Daphne de La Grandière earrings at Bergdorf Goodman; Rike's, Dayton, OH; Bullocks Wilshire. . . . *Center:* Alwand Vahan earrings at I. Magnin, White Flint, MD. **Page 126:** *Above:* Bausch & Lomb Ski Goggles. About $20. Fine department and sporting-goods stores. . . . 1. Yves Saint Laurent for Renaissance, about $36. Saks Fifth Avenue; Bullock's. . . . 2. L'amy of France exclusive for Avant Garde Optics, about $60. Professional eye-care centers. . . . 3. Elizabeth Arden Eyewear by Shuron Division of Textron, about $50. Professional eye-care centers. . . . *Below left:* Bausch & Lomb Mountain Climbing Glasses. About $16. Fine department and sporting-goods stores. . . . *Below center:* Carrera/Porsche Design. About $70. Sunglass Hut of America. Fort Lauderdale, FL; Sunrise at Vail, Colorado. . . . *Below right:* Private Eyes. About $25. Lord & Taylor; May Co. **Page 166:** Thierry Mugler silk charmeuse shirt. Beaver vest, Ralph Lauren Furs for the Tepper Collection. **Page 280:** Sage suède wrap jacket with crêpe de Chine blouse; matching wool skirt. About $378. Bonwit Teller; Montaldo's; Rich's; Lillie Rubin-South & West; Jacobson's. Earrings, Red Cobra by Frank Giordano. Ralph Lauren scarf. 14k-gold buckle belt by Barry Kieselstein-Cord. Saks Fifth Avenue; Jules R. Schubot, Troy, MI; Miss Jackson's Precious Jewels by Bruce G. Weber, Tulsa; Richard D. Eiseman Jewels of Balliet's. Royal Oak watch by Audemars Piguet. **Pages 310-329:** Men's fashions on these pages by Christian Dior, Saint Laurent Rive Gauche, and Cerruti 1881. **Page 330:** Natural Mongolian lamb jacket and sleeveless vest by Castelbajac for San Lorenzo. Jacket, about $835; vest, about $695. Bergdorf Goodman; Nan Duskin; Marshall Field. Barry Kieselstein-Cord 14k-gold buckle belt. Saks Fifth Avenue; The Gate House, Shreveport, LA; Jules R. Schubot, Troy, MI; Becker's Jewelry, Houston. **Page 332:** Portfolio by Perry Ellis. Vicuña wool sweater, about $96. Beau Brummel, Forest Hills, NY; Woodward & Lothrop; Rich's; Higbee's; Swanson's on the Plaza. Scarf by Angelo Tarlazzi. Bergdorf Goodman; Neiman-Marcus. **Page 334:** Rayon velvet jacket by Oscar de la Renta. About $450. Elizabeth Arden Salons. Earrings by Van Allen. Lord & Taylor; Jordan Marsh, Florida; Gantos, Michigan; Joseph Magnin. Iberia Jewelry Designs pin. Goldsmith, Memphis; Sanger-Harris, Dallas. Scarf by Richard Pless for Whiting & Davis. Bloomingdale's; Giorgio. **Pages 338-339:** *Left:* 18k-gold and red jasper earrings, Bulgari-Danos, Ltd. . . . *Right:* 18k-gold, gunmetal and diamond earrings, Bulgari-Danaos, Ltd. **Pages 340-341:** *Top to bottom:* Julianelli sandals, $78. Nov. at Bonwit Teller; Balliet's; Bullocks Wilshire. Panty stockings, Givenchy Body Gleamers for Round-The-Clock, $4. Altman's. . . . Sandals, Arsho for Shoe Biz, $85. Henri Bendel; Lou Lattimore; Capriccio, Scottsdale, AZ; Macy's, San Francisco. Le Bourget panty stockings, $8. Henri Bendel; Rich's; Nordstrom. . . . Julianelli sandals, $90. Nov. at Lord & Taylor; Balliet's; Bullocks Wilshire. Panty stockings, Givenchy Body Gleamers for Round-The-Clock, $4. Bloomingdale's. . . . Sandals by Geoffrey Beene, $90. Delman at Bergdorf Goodman; Marshall Field. Le Bourget panty stockings, see information above. . . . Givenchy sandals, $80. Nordstrom. Panty stockings, Givenchy Body Gleamers for Round-The-Clock, $4. Lord & Taylor. ALL PRICES APPROXIMATE. **Page 343:** Brushed cotton velveteen jacket (Maribelle Fabrics) with multicolored feathers (Zucker). Stephen Burrows for Pat Tennant. **Page 346:** Necklace by Cipango, 14 rue de l'Echaude, 75006 Paris. **Page 347:** *Inset:* Necklace of precious stones, Poiray, 8 rue de la Paix, 75002 Paris. **Page 348:** Gold chains from Cartier. Cipango bracelet. 14 rue de l'Echaude, 75006 Paris. **Page 349:** Necklace, Cipango. See page 348. **Page 350:** All jewelry by Poiray, 8 rue de la Paix, 75002 Paris. **Page 351:** Cipango necklace, 14 rue de l'Echaude, 75006 Paris. **Page 368:** Belt, to order, Western House, 6 rue Rude, 75116 Paris. **Page 369:** Cashmere sweater, Pringle of Scotland. Burberrys, NYC; Filene's. Pants, Yves Saint Laurent. Donald Artig earrings. Morris Moskowitz belt. Saks Fifth Avenue. **Page 370:** Ralph Lauren. Grey cashmere sweater, about $272; and skirt, about $368. Lord & Taylor; Parrish, Lexington, KY; Hudson's. Earrings by Dennis Higgins for Artwear. Belt, Barry Kieselstein-Cord. Special order, Saks Fifth Avenue. **Page 371:** Ralph Lauren. White wool sweater, about $118; and cotton corduroy pants in eggshell, about $100. Henri Bendel; Jordan Marsh, Florida; Balliet's; Sakowitz; Frederick & Nelson. Napier earrings. Boots, Maud Frizon, NYC; The Right Bank Shoe Co., Beverly Hills. . . . *Inset:* Oscar de la Renta for Ledaspain pants in beige suède. (Colomer Munmany). Belt, Mark Cross, NYC. **Page 372:** Pants and shirt, Yves Saint Laurent. Earrings, Yves Saint Laurent for Carnegie Industries. **Page 373:** Calvin Klein boot. Robinson's, California. **Page 374:** 1. Calvin Klein silk camisole, about $80. Bloomingdale's; I. Magnin. Beged-Or pigskin jeans. Earrings, Red Cobra by Frank Giordano. La Bagagerie belt. **Page 375:** 2. Hat, Herbert Johnson for Heaven Designs. Marshall Field. . . . 3. Grandoe gloves. **Pages 376-377:** Mary McFadden, Jewelry. 22k-gold dipped earrings. Evelyn Byrnes, NYC; Bellissimo, Toledo, OH; Marion Wagner, Beverly Hills. Glasses by Colors in Optics Ltd. Bloomingdale's. For prescription, The Village Eye, NYC. Bracelet by Robert Lee Morris for Artwear. **Page 378:** Earrings by Sandra Pailet. Eyeglasses, Colors in Optics Ltd. . . . *Inset:* Earrings by Donald Artig. 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Andrew Geller boots. Altman's. . . . 4. Grey wool pants by Cuddington Sport. (Anglo fabric). Echo Scarfs. Bergdorf Goodman. Gloves, Mark Cross, NYC. Andrew Geller boots. Altman's. . . . 5. Gloves, Mark Cross, NYC. Boots by Ottorino Bossi. Footgear, Beverly Hills. . . . 6. Wool pants (Kenneth Berman), $80. Silk crêpe de Chine (Y. Nishida) blouse, $106. Both, Calvin Klein. For stores, see page 387, No. 6. Gloves, Mark Cross, NYC. ALL PRICES APPROXIMATE. **Pages 388-389:** 8. Coach Leatherware belt. Saks Fifth Avenue. Aris Gloves. . . . 9. Beene Bag beige wool-blend sweater, $84. Beige wool/polyester pants, $98. Bergdorf Goodman; Nan Duskin; Hudson's; Neusteters. Mark Cross bag. Belt by Ruza for Elegant. Ottorino Bossi boots. . . . 10. Missoni, wool/mohair blend coat, $450. Grey wool jersey dress, $265. Saks Fifth Avenue. Halston Gloves at Bergdorf Goodman. David Evins boots at Altman's. . . . 11. Andrew Geller boots. . . . 12. Versace ivory silk shirt, $275. 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FUR REPORT

(Continued from page 409)

ture them there, then the sketches and toiles are sent to New York, where they are reproduced in the same furs.

In every case, the designer has applied his concept of dressing to fur. Ralph Lauren, designer for Tepper Furs, sees his fur collection as "a reflection of what I stand for. My clothes are known to be, on the one hand, classic and tweedy, on the other hand, rugged and natural and young. I did some furs, like sable, that I consider 'classic,' that I think go well with cashmeres and tweeds. At the same time, I did a lot of rugged, rustic furs with a Western feeling—like trappers' coats. I think that's the true essence of fur—either luxurious or very rugged." With a spirit—and sometimes, a sense of humor—new to fur: in a collection characterized by fringed buckskin jackets and cowboy boots, Lauren's red-dyed mink coat took on a Western "fantasy" feeling, "like a red Cadillac convertible."

For Geoffrey Beene, the distinctions between ready-to-wear and fur—in styles, in fabrics—often disappear. "I'm bringing a lot of the fabrics in my dress and coat collections into furs to take the place of leather. For instance, I'm making plackets and cuffs out of a linen-like fabric which used to be used for interlining on men's suits. I've done fox parkas with quilted satin sleeves—that way they become more sportive, less serious—and they work for evening as well."

Relaxed, easy, more wearable: "No one takes furs seriously anymore," Oscar de la Renta, designer for Wagner Fur, says. "I only like fur for day. I don't really believe in it as an evening piece. Most women who wear fur wear it to make an entrance, and I believe fur should be used the other way around—to go out. I hate the precious side of furs. I like them sportive, amusing, as light and warm as possible."

Key to the new, more modern approach is seeing fur as part of everyday dressing. "People look for things in fur now that work with the way they live," says Stanley Schulman, vice president of Alixandre. "A fur coat, done intelligently, is like a great Burberry raincoat." Accordingly, the presentation of furs to buyers and the press has gone from a parade of coats over basic black sheaths to a completely accessorized showing of furs and ready-to-wear together. Retailers in recent years have rearranged their stores to bring furs from an out-of-the-way corner closer to clothes departments. Bergdorf Goodman now promotes ready-to-wear by Fendi, Ripa, and Armani side-by-side with their furs. And this fall, a new division of Ben Kahn, Ben Kahn II, sets up shop in department stores with "boutique" furs—small pieces and accessories—for what Ernest Graf, president of Ben Kahn, calls "spur-of-the-moment buying," to finish the look of a coat or a suit.

The new fashion image is, in part, the outgrowth of a more concerted promotional effort on the part of the industry, a campaign founded out of self-defense. In 1971, in the face of the conservation movement, sales plummeted to a $280 million low. The industry was forced to consolidate. Large houses absorbed smaller neighborhood furriers (Jeff Tepper, vice president of Tepper Furs, estimates that of the thousand New York furriers in business in the 1940s, only 350 remain), and many ranchers sold out to the U.S.S.R. and Scandinavia.

"Our backs were up against the wall," says Graf. "We realized we either sink together or we swim together." Several furriers bailed the industry out by banding together and forming the American Fur Industry, a promotional arm that claims 2 percent of all members' profits for advertising, public relations, and lobbying. "The argument we have for conservationists is that we're no longer dealing in endangered species, or looking for the unique and exotic fur—we're looking for species that are plentiful. Also, we're asked to create a market for certain skins—like the overpopulation of beavers in the South right now—in the interest of wildlife management."

In addition to painting the furrier in a more responsible light, the industry set out to establish fur as fashion with "legendary" personalities—writers, singers, actresses—swathed in mink and athletes like Walt Frazier, Willis Reed, and Tom Seaver wearing fur.

"The average, middle-class American male used to be very hesitant about buying fur—it was considered sissy-ish," Graf explains. The change in attitude came about largely through advertising. Though estimates vary, many manufacturers now put men's furs at 8-15 percent of their total volume. Leonard Hankin projects that in five years, the men's business will be a substantial part of the industry—25-30 percent, as it is in Europe.

The approach to men's furs is for the most part the same, though the emphasis is different: Goldin-Feldman turns out more fur linings than coats for men. Ben Kahn works in skins with less shine—beaver, otter, nutria, seal, coyote. David Wolf, vice president of Neiman-Marcus, stresses the difference in cut—because furriers are experienced only in women's shapes, men's coats tend to be too full in the hips, too "skirt-y." This year, Neiman's own men's furs will feature a straighter, narrower line.

The market for women's furs has changed as well. Despite soaring prices, more young women are buying fur—and paying for it themselves. More women are "collecting" furs. Laurence Kaye says, "It used to be that women would collect coats for the different skins—whether you bought mink or muskrat or raccoon, the style was pretty much the same. Now women collect furs for the style." Bergdorf Goodman boasts one customer with twenty-two Fendi coats. Fashion has introduced variety, with a whole new definition of style in a coat—design and workmanship combined.

Along with variety has come confusion over traditional categories: Which are the "status" skins, which the "popular"? There is no accord. Robert Landau, president of Grosvenor Furs, thinks that " 'status' comes into the picture in mink if you go a little bit farther out in design than the basic bread-and-butter mink coat—something like a tweeded or reversible mink." By contrast, he considers the raccoon coat customer "a very sophisticated shopper." Most manufacturers agree that skins like Russian sable and fisher still signify "status," because they are the most luxurious, the most romantic—and also, the most expensive. Others think that fashion has rendered the whole concept of "status" in a skin obsolete: "It isn't the fur itself," says Ken Wagner. "It's what you do with it."

Quality has taken on a new, broader meaning: "fine fur," once a term for perfect sable or fisher, now takes in any healthy, shiny skin. Quality in a coat today is the sum total of the skin, workmanship, and the design.

There's also no consensus on the "classic" coat. When a woman wanted a fur coat to last ten or fifteen years, the obvious choice in skin was mink because it wears so well, the obvious choice in style was the "basic" shape. Now a coat's longevity is more a matter of fashion: there's even a good chance that the skin will outlive the style. In a year of high prices, how good an investment is a fur coat that looks timely? Oscar de la Renta designs with the woman who collects fur in mind—"the more, the merrier"; a crocheted mink blouson is not an all-occasion fur. Ralph Lauren and Geoffrey Beene see their designs as perennial, though not in the traditional sense. Fred Goldin, president of Goldin-Feldman Furs, likens the industry not to the women's clothing business but to the men's: "It's a little more traditional, more concerned with how long the style will remain fashion. A fur should be timeless."

Though the "basic" shape may never have strayed so far from current fashion as to look inappropriate, neither did it ever make enough of a statement to look contemporary—it existed as a coat "out of time." Irwin Ware, owner of the fur salon at Bonwit Teller-Chicago, thinks the basic coat shape is a thing of the past: "We don't handle what's known as a 'classic' coat—I don't think the word exists anymore. In our business, it means old-fashioned—it's what we used to call an 'old lady's coat.' A fur coat is now classic if it's chic and understated."

Furriers today talk of the "rebirth of the fur business" with conviction, as if it is finally here to stay. The signs of progress are even more substantial than those the sales statistics can measure. In March, 1979, New York will host an international fur fair for the first time ever. The American Fur Industry, together with the fur trade union and the City of New York, is at work on apprenticeship programs for young designers and craftsmen. Along with new conviction that the fur industry is a business of the future has come an influx of second-generation furriers.

"The American industry has done very well in holding on to its strongest asset, which is its technical production—it makes the best furs in the world," Leonard Hankin explains. "The big problem that we face is a dwindling labor force: the quality standards that used to be the hallmark of American fur are becoming more and more difficult to maintain. For a long time, we've had such a minor industry here that no one's been able to think in big terms, no one thought about the future. We need a very creative solution."

Fashion, the furriers' creative solution to the last recession, has transformed the entire industry in the short space of five years. Despite rising prices, retailers deny that there is any resistance. Because, aside from a new, more offhand attitude that has made a fur coat more accessible, more wearable, there is an allure to fur that a woman will never find in a cloth coat. "There's nothing in the world that makes a woman feel as feminine, as luxurious, as sexy as a fur," says Lewis Wheeler.

Leonard Hankin agrees. "Basically, what we're doing is not clothing the body but clothing the mind. We're appealing to a sense of magic."—HOLLY BRUBACH

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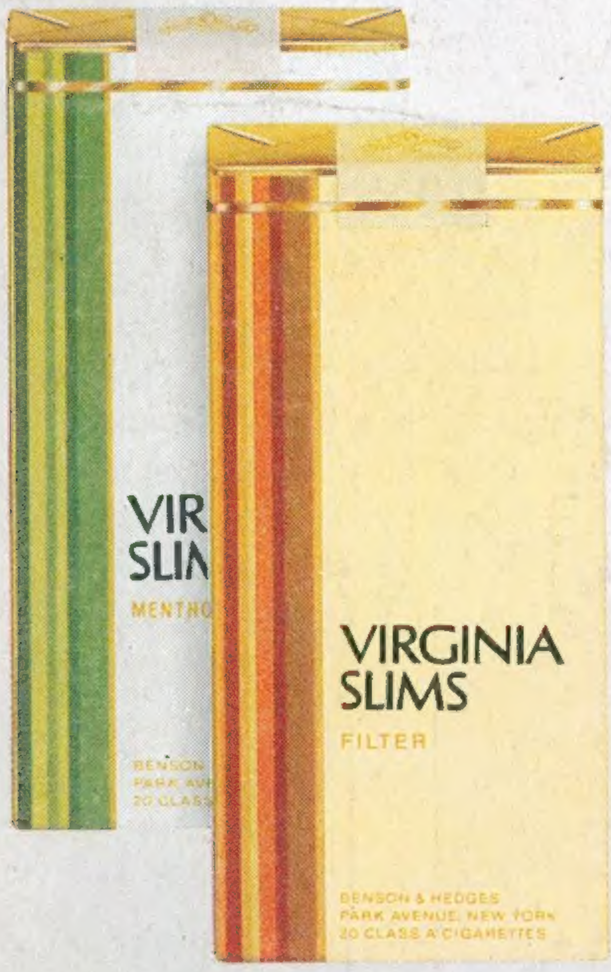
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